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*SATURDAY, DECEMBER 8, 1888.*

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## LITERATURE

*The Eulogy of Richard Jefferies.* By Walter Besant. (Chatto & Windus.)

It is deliberately and of set purpose that Mr. Besant has called this pleasant and generous new book of his 'The Eulogy of Richard Jefferies.' As he confesses, his feeling for the Jefferies of the later work—the work "on which will rest his fame and his enduring memory"—is one of "admiration pure and unalloyed." In this temper did he begin to write, and in this temper has he written till the end; and the result is, as was to be expected, a book that can be completely acceptable to none save those—and they, we take it, are few—whose enthusiasm is equal to his own. That enthusiasm is capable, we fear, of a vast deal more than ninety-nine out of every hundred readers will endure. It is true that Mr. Besant will have nothing to do with the most of Jefferies's attempts at fiction, and that he hails with delight the arrival of the moment when his hero is induced to "abandon his ill-starred attempts to paint manners which he never saw, a society to which he never belonged, and the life of people of whom he knew nothing." And he has his doubts and his reserves about the novels (so called) in which Jefferies put forth the only experience he had which appears to have been worth developing, and told the world of Farmer Iden and the boy Bevis and other shadows of the same pattern and effect. They are not novels, as he admits; they are "a series of pictures," and some of these pictures are "of beauty and finish incomparable"; while of 'Bevis' he thinks that, "were it only better proportioned and shorter," it "would be the most delightful boys' book in the world." That is the way in which he takes Jefferies at Jefferies's worst; and it prepares the candid reader for a certain extravagance to be distinguished in his treatment of Jefferies at his best. "This fine paper," says he of 'The Pageant of Summer,' was not only "the best thing ever written by Jefferies," it "glorified the whole of the number" of the magazine in which it appeared as well; and in addition to all that, "there never has been," Mr. Besant thinks, "in any magazine, any article like unto it, so splendid in imagery and language, so perfectly truthful, so

overflowing with observation, so full of the deepest feeling, so tender and so touching, so generous of thought and suggestion," and all the rest of it. 'Red Deer,' again, is—he "really believes"—"the very best book of the kind ever produced"; and when he comes to reflect upon the descriptive quality of 'Green Ferne Farm' and 'Amaryllis' and 'Wood-Magic,' and the rest of the later novels, he "trembles for thinking" that "future ages"—intoxicated with, and exulting in, the beauty and the wonder of certain passages in these works—will find "the pages which contain" the facts and circumstances of their author's life "too low, pedestrian, and creeping" for their conception of that author's "greatness." When a critic gets no further on the way to a judicial estimate of his subject than a vague attempt at apotheosis, they may well be forgiven who dare to entertain a suspicion as to the worth and weight and sanity of his criticism. Jefferies died no longer ago than the other day, and here is Mr. Besant already mumming as Father Time, and voting him immortality with all the honours:—

Sculptors like Phidias,  
Raphaels in shoals,  
Poets like Shakspeare—  
Beautiful souls !

There are not, says our author, "in the whole of the English-speaking world, which now numbers close upon a hundred millions," more than forty thousand readers addicted to Jefferies. That may or may not be the case, and we—and Mr. Besant—be none the wiser. What appears to be certain is that, however large or small the public of Matthew Arnold, it does not include the author of 'The Eulogy of Richard Jefferies.'

For the rest, it must be admitted that Mr. Besant is just enough—as just, that is to say, as an enthusiast can be—towards the public which Jefferies ought to have had, but never contrived to conquer. He owns that his hero's faults were many, and that his merits were not of the kind which are readily accepted of the people. "For the greater part of mankind," he reflects, with that genial trick of making everybody happy which is one of his most pleasing characteristics, "Jefferies is too full." The greater part of mankind cannot, he thinks, "absorb so much"; it "fatigues them to read of so much that they can never see for themselves; . . . . they are more at home among their geraniums in the conservatory . . . . they are more at their ease with the last century poets," and their vague talk of "the rustling leaves, the finny tribe, and the warbling of the birds in the bosky groves"; such is their incapacity, indeed, that "they even call his style a cataloguing." All that, as one cannot choose but agree, is true. But it is true in a sense in which it does not seem to have presented itself to our author. It is true, for instance, that Jefferies is, in a sense, "too full" for the generality of readers; but it is also true that he is not nearly full enough—that they look for conclusions while he is bent upon giving them only details; that they clamour for the breath of inspiration while he is bent upon emptying his note-book in decent English; that they persist in demanding a motive, a leading idea, a *raison d'être*, while he, with know-

ledge crammed, is fixed in his resolve to tell them no more than that there are milestones on the Dover Road, or that there are so many nails of so many shapes and so many colours in the pig-sty at the back of Coate Farm. To Mr. Besant this parade of knowledge is of extreme interest: he has the vitalizing imagination which Jefferies lacked; he is a professional novelist, and can see the use to which such admirable material might be put; he knows his Dickens and his Flaubert; he can divine what they would have done with Jefferies; he can create for himself a passionate human interest, to which a part of all these crude, random, undigested gleanings from the real world would have served as a background; he can people, in a word, this waste of observation with living, breathing humanity, and, being able to do so, he finds it, naturally enough, the finest stuff conceivable. The general public are not so apprehensive nor so well endowed. They prefer "their geraniums in the conservatory." They refuse, in any case, to call "a picture" that which is only a long-drawn sequence of statements. They are naturally inartistic, but they have the tradition of a long and speaking series of artistic results, and, instinctively, they cannot recognize as art the work of one who was plainly the reverse of an artist. The artist, it has been said, is he who knows how to select and to inspire the results of his selection. Jefferies could do neither. He was a reporter of genius; and he never got beyond reporting. Mr. Besant can follow him beyond his report, and no doubt he is right in asserting that the result is incomparable. But to the average reader Jefferies is wanting in the great essentials of interest; he is prodigal of facts, and he contrives to set none down so as to make one believe in it for a longer period of time than the instant of reading it. In other words, he is not interesting at all. The case, indeed, is the old case of *Byron v. Bowles*. It was argued—triumphantly on the one side and miserably on the other—a certain number of years ago. Mr. Besant is in the position of the unhappy Bowles, and the general reader in that of the victorious Byron. From Jefferies's work the passionate human interest is absent, and all the enthusiasm of all the enthusiasts of an enthusiastic age will not make Jefferies and his work acceptable—even tolerable—to the average reader. On the other hand, the man was rich in details, good at statement, convincing in earnestness; he knew one thing incomparably well, and he made as much "copy" as he could out of his knowledge; and there does now, and there always will, exist a public to whom he will render yeoman service. Mr. Besant is nothing if not generous; and, as we have said, he looks forward to a time when, every reader having developed an imagination, and the works of Jefferies having taken on a sort of universal quality, like Shakespeare's (or those that Browning societies adore), this biography of his will seem contemptible. He may be reassured. He knows what it is to reconstruct the past, for he is the author of 'By Colia's Arbour' and 'The Chaplain of the Fleet' and 'The World Went Very Well Then'; and this being the case, he has, it is pretty certain, an excellent idea of the value and use of what, in the slang

of the day, are called "documents." To say that for the Besants of the future there will be no such "document" as Jefferies is to state our case in a phrase, and to show at the same time that we are altogether in sympathy with those who "even call his style a cataloguing."

Of Jefferies as he was—as he lived, and worked, and suffered—Mr. Besant, as it seems to us, makes at once too much and too little. The truth is the man's range was very limited indeed; that within that range his activity was excessive; and that the consequences of his enormous effort were—and are—a trifle disappointing. He thought, poor fellow! that he had the world in his hand and the public at his feet; whereas, the truth to tell, he had only the empire of a kind of back garden and the lordship of (as Mr. Besant has told us) some forty thousand out of a hundred millions of readers. He suffered intolerably; we know also that to the last he worked and struggled on as became a brave, honest, much-enduring, self-sufficing man, as we know that in death he snatched a kind of victory, and departed this life with dignity and honour as one who was "good at many things" and had at last attained to be at rest. We know, in a word, that Jefferies took his part in the general struggle for existence, and that he manfully did his duty; and it is with something like a pang that we find his biographer insisting on the merits of the feat, and quoting approvingly the sentimentalists who gathered about his death-bed. Mr. Besant is one of the most English of Englishmen, Jefferies was another, and it is somewhat distressing to find that the last word of their conjunction is one that had best, for England's sake, have been left unsaid. To bleat about heroism is not the way to make heroes; and it may be that Jefferies, had his environment been less fluent and sonorous, would have been something more heroic than he was.

*Two Centuries of Irish History, 1691-1870.*  
Edited by James Bryce. (Kegan Paul, Trench & Co.)

*Two Chapters of Irish History: I. The Irish Parliament of James II.; II. The Alleged Violation of the Treaty of Limerick.* By T. Dunbar Ingram, LL.D. (Macmillan & Co.)

SCARCELY a month passes of the publishing season without the appearance of a new history of Ireland; and as the tendency of our age is to seek after something new, there can be no doubt that each of these volumes is of service by attracting readers who would not seek enlightenment from older works. Still, it is to be regretted that so few among the countless writers of Irish history do more than rewrite what has been often written and rearrange information already collected, and that has already been presented to the public in almost every conceivable form.

The dimensions and editorship of 'Two Centuries of Irish History' raise in the reader expectations that are augmented when he finds that Dr. W. K. Sullivan, Dr. Bridges, Mr. J. R. Thursfield, and Lord Edmond Fitzmaurice contribute to the volume. The reason for this joint authorship is that

"of those whose special knowledge suggested them as qualified to write on Irish history, none could be induced to undertake the whole period since 1691; and it was therefore found expedient to divide the work into five sections,"

allotted among the six writers thus: from the Treaty of Limerick to the Establishment of Legislative Independence, Dr. Sullivan; to the Union, Mr. Sigerson; to Catholic Emancipation, Dr. Bridges; to the Insurrectionary Movement of 1848, Lord E. Fitzmaurice and Mr. Thursfield; to the Land Act of 1870, Mr. G. P. Macdonell. "Each writer," says the editor,

"is solely responsible for the correctness of the facts and the soundness of the views contained in the chapters to which his name is prefixed. The function of the editor has been confined to the planning of the work and allotment of the five periods; he has left the manner of treating them to the several writers, while desiring, as he believes they also have done, that the volume, avoiding disquisition and comment, should present a plain, straightforward, and accurate narrative."

It is unnecessary to say that the book succeeds in this modest aim; it is singularly free from bias, prejudice, and party spirit; its statements are accurate, and the tangled web of the land difficulty is unravelled with considerable success. The four later sections, too, hang together better than the great liberty of action allowed the writers would lead one to expect; and the comparative dryness of the first part is the writer's misfortune, he having been compelled to crowd the history of ninety years into the space allotted to each of his colleagues for the consideration of about twenty. His pages are packed with information, so much so that this section will probably be better appreciated by students than by that wider public which seeks to be interested rather than instructed.

Unquestionably the book has many merits, yet as the result of the joint labour of seven gifted and well-informed men it is before all things disappointing, and there can be no doubt that any one of them could have produced a far better result than has been achieved collectively. The space at their disposal was too limited for the display of special knowledge, and if the work is the result of original research, the labour of the authors has been thrown away, for it contains nothing that has not been published already in various well-known books, and that is not familiar to all who have any acquaintance with the history of Ireland. On the other hand, much that is interesting has been of necessity omitted, so that there is no corresponding gain in thoroughness and mastery of detail to compensate for the want of continuity, cohesion, and outlook on past and future inevitable in this kind of joint authorship. The truth is that the volume is not a continuous history, but a series of five, or rather six (for Mr. Bryce's introduction is too brilliant to be omitted), extremely able and consecutive, but quite disconnected pamphlets on the history of the last two centuries in Ireland: each stands by itself, and is in no sense part of a whole; and this being so, it is a pity that the parts were not issued separately instead of in the imposing but unwieldy form that has been selected. But if the student of history regret the loss of dignity, power, and historic sense inseparable from

this piecemeal authorship, and the devotee of style resent such phrases as "pikes were preparing," the lover of justice and truth will find much to respect not only in the statement of fact, but in the spirit which animates all the joint authors, and to which Dr. Ingram's two chapters are in such striking contrast. It seems incredible that any living writer should publish a history of the seventeenth century in Ireland mainly based on the authority of Clarendon and Ormonde; still more so that, writing of the civil war of 1641, he should gravely state that "the Irish wantonly threw away the blessings offered them by Providence." But the opening sentence suffices to indicate the tone of the work: "The forty years which immediately preceded the breaking out of the Rebellion of 1641 were the most peaceful and prosperous which Ireland had seen for centuries." We do not challenge the correctness of the statement. The early seventeenth century did not repeat the horrors of the reign of Elizabeth, and no longer, as in Spenser's day, the people "did eat dead carcasses, yea one another soon after, inasmuch as the very carcasses they spared not to scrape out of the graves"; but peace and prosperity ill describe a period that began with James's inheritance of a kingdom "of ashes and corpses," and that counted among its incidents the confiscation of the counties of Tyrone, Derry, Donegal, Armagh, Fermanagh, Cavan, Wexford, Longford, Meath, Leitrim, and parts of Queen's and King's counties, the enforcement of a penal code against the religion of ninety-nine out of every hundred inhabitants, the infamous transactions in regard to the Connaught titles, and the administration of Strafford. No doubt "the value of lands and their rents had increased," but this was no consolation to those who had been forcibly deprived of them, and the plantation system alone was sufficient to account for that hatred of England which Dr. Ingram finds incomprehensible. No just-minded person approves of the conduct of the Parliament of James II., but its wrongdoings were no greater than those of the Protestant Parliaments that went before and came after it, and the worst that can be said of it is that it was true to the spirit of its age. As for the second chapter, its whole argument is so capricious, fantastic, and original that it is impossible to believe that a writer of Dr. Ingram's position, learning, and brilliant gifts intends it to be taken seriously.

*The Unknown Horn of Africa: an Exploration from Berbera to the Leopard River.* By F. L. James. Map and Illustrations. (Philip & Son.)

SOMAL-LAND, owing to the inhospitable character of its inhabitants rather than to its poverty of resources, has long remained a blank upon our maps, or could at most be delineated from native information. Apart from several minor expeditions into the maritime districts of this "Unknown Horn" of Africa, it was Capt. (now Sir R.) Burton's bold trip to Harar which first obtained a glimpse of the interior of a country famed from the most remote antiquity. And now Mr. James and his party have eclipsed the great traveller's feat by crossing the region



of the Ogaden Somal, and forcing their way to the very heart of the country, where the never failing Leopard river forms an oasis in the midst of a comparatively barren land, only fit to be the home of pastoral tribes. A glance at the map which accompanies Mr. James's narrative at once reveals the magnificent geographical results achieved by him, and although the expedition of which he was the leader has not made so much noise in the world as some others of far inferior merit, it will nevertheless secure him a foremost place in that gallant band to which the living generation is indebted for the revelation of geographical secrets guarded for ages.

Such a success could not be achieved without due preparation. A previous expedition into the Sudan had enabled Mr. James to study the character of pastoral tribes similar to those he expected to meet with in Somal-Land, and having found, during a preliminary trip to Berbera, that circumstances were favourable to his enterprise, he at once determined to avail himself of them. He was fortunate, too, in being able to associate with himself a number of gentlemen of adventurous yet prudent spirit, to whose co-operation the expedition, especially in its scientific aspects, is largely indebted for its success.

Having succeeded in organizing a caravan, notwithstanding the discouraging prognostications of Mr. Walsh, the British agent, the party left Berbera on the 21st of December, 1884. Everything went on pretty smoothly until the borders of Ogadaya were reached, and had it not been for the exercise of much circumspection and an exhibition of the deadly effects of firearms Mr. James would probably have shared the fate of his predecessors, who, aiming at the same goal, had paid with their lives for their audacity. The inhabitants of the interior of the country had never before seen a European, and if the clouds of smoke rising from a tobacco-pipe and the fire struck from a match bewildered them, they were seized with terror when Mr. Lort-Phillips discharged his rifle towards a dove-laden branch:—

"Flash went the lightning, bang went the thunder, down fell the birds, and away flew the audience. Our own men shrieked with laughter, while Lort-Phillips first picked up his doves, and then offered to pick up some of the fallen shepherds, who were imploring 'Allah' to regard their humility and recognition of his almighty power. The continuing peals of laughter from our camp halted the general stampede, and before long were echoed by the returning crowd, in derision of their own kin who had fallen down to pray, instead of running off while they had the chance."

But familiarity bred contempt; the terror inspired by the rifle did not last, and the wild denunciations of a fanatic priest excited "demonstrations" which compelled the party to march as in a hostile country.

At length, on the fifty-ninth day after leaving Berbera, and after having crossed an arid and difficult region, which fully tested the wonderful endurance of their Somal camels, the explorers found themselves within sight of their goal, the Webbe Shebeyli or Leopard river:—

"Cantering ahead of our caravan, we soon overlooked an immense valley some 800 feet below us, lightly wooded and dotted with flocks

and herds and native huts. Through this, like a bright silver streak, wound the Webbe Shebeyli, with either bank shaded by magnificent trees of vivid green with mast-like trunks. To our extreme left the river flowed through a dead flat as far as the eye could reach, while to our right it was often concealed by low hills, which gradually rose into lofty mountains. Distance, of course, lent enchantment to this splendid view, as it does to most, and so exhilarating was the effect produced upon our nerves, that I think we should have all taken headers into the bosom of the stream had we been able to do so."

It has long been known that there existed in Somal-Land, as also among the Galla, colonies of negroes who till the soil and supply their pastoral neighbours with corn, but it was reserved for Mr. James to furnish the first personal account of one of these interesting settlements. The Adone, whom he found occupying the alluvial valley of the Webbe Shebeyli, were originally imported from the coast as slaves, but as they increased in numbers they became the actual masters of the country and the dread of the surrounding tribes. They live in permanent villages neatly built, cultivate the land extensively, and have large herds of cattle and flocks of sheep. Their women weave the self-grown cotton into cloth. Unfortunately, when Mr. James reached this district two rival sultans were quarrelling, and this unlucky circumstance prevented his following the river in the direction of Barawa or Makdishu. He was consequently obliged to retrace his steps to Berbera, where he arrived after an absence of nearly four months.

In so vast a country there exist, no doubt, many spots which would realize our ideas of a "regio aromatica," but the larger proportion of it consists of uninviting tracts, like that of the Haud:—

"a level plain with tufts of closely cropped and very coarse grass, the exact opposite of the fine-spun glass vegetation so characteristic of Eastern Africa, the scraggiest of scraggy mimosas, live and dead trees, with none large enough to afford substantial shade. Nevertheless, the sheep were excellent eating, and seemed to thrive wonderfully on this coarse and scanty herbage. An adequate idea of the monotony and scenery of this country may be obtained by any one who should care to walk about in a kitchen garden of dead gooseberry and currant bushes for a week or ten days. The soil was red instead of brown, and the vegetation larger and more thorny, but in other respects the greater part of the Haud was a dried-up African kitchen garden, instead of an English one."

The prospects of carrying on a remunerative trade with the interior of the country do not appear to be good. The small British garrisons which at present occupy Berbera and a few other places on the coast are, no doubt, sufficient to ensure security of life and property, but their influence scarcely extends beyond the range of their rifles. Since the withdrawal of the Egyptian garrison from Harar the whole of the interior of the country has been held by independent tribes, continually at war with each other, and not amenable to any central authority capable of enforcing order. These tribes can scarcely be said to have as yet appreciated the advantages of commercial intercourse with the outer world.

"So much black-mail is levied on caravans, that any trade between the coast and inland tribes is almost paralyzed. A caravan from Ogadaya to Berbera will often have to pay out

two-thirds of its stock-in-trade on the road before the final plundering is effected by the Ayal Achmet, who live in Berbera and act as brokers. Any effort to strike a bargain without the Ayal Achmet as middlemen would endanger the rest of the stock, and even the life of the trader who was bold enough to attempt it. These things ought not to be during our administration of the coast. The trader knows perfectly well he is being robbed by the Ayal Achmet, who are within the control of the British Government, and he is quite lawyer enough to understand that our non-interference proves us to be accessories after the fact."

We cannot conclude this notice of one of the most important records of African travel without saying a few words in praise of the many spirited illustrations, prepared by Mrs. Gordon Hake with the aid of photographs taken on the spot. These beautiful pictures convey a most vivid idea of the country and its people, and jointly with the coloured plates of birds and other animals, supplied by Mr. K. Keuleman in illustration of the natural history appendices, they render this volume as attractive artistically as it is instructive.

*Great Writers.—Life of Smollett.* By David Hannay. (Scott.)

THE four great writers of English prose fiction whose lives overlap in the early years of the last century were the first who took their material from the common human life of the passing time. Is this the reason why they have retained so high a place among the multitude of their successors? Partly it is for this reason no doubt. In the modern world literature which depicts the more artificial forms of life has, as we have on a former occasion affirmed, "the seeds of dissolution within it from the first." Even in the comedy of Congreve the fops and fine ladies seem without life when compared with such vital characters as Ben, Miss Prue, and the unfashionable and Rabelaisian Sir Sampson Legend.

Defoe, Richardson, Fielding, Smollett follow one another within a few years. Smollett was born in 1721, two years after 'Robinson Crusoe' had pioneered that method of dealing with lives and deeds of every-day folk which forms the peculiar strength of our prose fiction. While he was yet a small child the lesson so taught was further enforced by the master of realism in 'Moll Flanders' and 'Col. Jack.' When Defoe died Smollett was ten years old, and twenty when 'Pamela' appeared, to be parodied at once in 'Joseph Andrews.' In 1748 his own 'Roderick Random' made its appearance. The following year saw Richardson's 'Clarissa Harlowe' and Fielding's 'Tom Jones'; 1751 saw 'Peregrine Pickle.' In 1753 'Ferdinand, Count Fathom,' completed the first group of Smollett's novels. After a lapse of nine years came 'Sir Launcelot Greaves,' and the closing year of his life (1771) was signalized by the putting forth of his greatest work, 'The Expedition of Humphry Clinker.' The intervals were filled up with many works of more or less importance. But it is upon his fiction that Smollett's fame depends; through it alone does he at this day challenge criticism.

He was curiously different from his predecessors, and yet he was also curiously akin to them. He has something of Defoe's



grasp of concrete realities and something of Richardson's power of abstraction, often combining both so fully that his characters at first sight seem to rest firmly on the solid ground of matter of fact, although a closer look reveals that they are as far removed from reality as are any of Richardson's. He by no means possesses the power, which Richardson had in such full measure, of imagining his characters, their surroundings and atmosphere, as organic wholes, relatively congruous and in keeping, however strained or unnatural in themselves. Nor has he Richardson's delight in analyzing character and watching the play of mood. He cannot look on with pleasure while

There Self-Inspection sucks his little humb,  
With "Whence am I?" and "Whither did I come?"  
In this he is nearer to Defoe, who fixed his eye on incident and event, and troubled himself not a whit about the subtleties of character, or even about its differences, making one, or virtually the same, do duty in all his novels. Between the two, Richardson and Defoe, stand Fielding and Smollett. Their characters are not mere puppets for the display of experience, nor are their surroundings valued only in relation to their inner life. It is, perhaps, hardly fair to bracket Fielding and Smollett, the powerful intellect of the former places him so far above the comparison. Yet there is no other whom Smollett so much resembles. In a certain sense he is, indeed, a rougher Fielding, with a narrower intellect, more animal spirits, and a coarser nature. He saw men closely and in detail, like an observant surgeon, not in general and in the mass, like the man of the world and magistrate; it was his inborn tendency to study detail, and the course of his life had favoured its development.

In each of his earlier fictions the central actor is taken from life, drawn as a whole, and passed through page after page of action and adventure without growth or alteration. Even after the violent conversions the heroes undergo to enable them to make a good end they are the same folk as before. "Roderick Random," which has been called a burlesque autobiography, is rather the outpouring of its experience by an observing mind after an eventful life. There is little invention, but much distortion and amplification. The central figure is Smollett with his higher qualities left out; the result is a hearty animal, without refinement or tenderness, unfeeling for want of sensibility, and cruel for lack of thought. Though the inspiration is taken from Le Sage there is nothing to suggest the genial Gil Blas; Random may have been, like another well-known character, "a jolly good fellow when drunk," but sober he was an undesirable acquaintance. "Peregrine Pickle" is the result of a second working in the same vein, and the vein is thinner, and, while it had yielded abundantly for the first book, there was little left for the second, and the material had to be eked out with scraps of other matter. Aken-side, Lyttelton, Cibber, and Fielding, with any others who had ruffled Smollett's temper or touched his pride, were satirized more or less savagely and with small regard to the progress of the story; the 'Memoirs of a Lady of Quality' were brought in bodily by the way. Overloaded as it is with extraneous

matter, the book has more appearance of a plot than the other stories of Fielding; but this comes of the need of planning to make the most of the material, and goes no further. In his next book Smollett shows his ideal of a villain; a ruffian might be a hero, to make a villain he paints a coward. There is no moral difference between Ferdinand, Count Fathom, and Pickle or Random, other than that the Count is an incurable coward, a mean liar, shuffler, and sneak. These three books alone were enough to render the fame of Smollett certain, but Smollett was a different man when he wrote 'Humphry Clinker' from the Smollett who wrote the former stories. His powers were ripened and mellowed, his methods modified by long practice, and the temper in which he approached the task was lighter, though more serious. In this book there is tenderness, deep feeling, and kindly good humour, qualities that are wanting in his previous work. Men of his acquaintance are still satirized, but no longer in the savage fashion of former days. Every character, moreover, is clearly individualized; the actors are influenced by each other and by their environment. There is a constant growth and development in all of them, and there is none whom it is not a pleasure to know and remember. The whole scheme is worked out with care and skill. The book is the crown and flower of Smollett's life, and is more truly typical of the whole man than anything else he has written.

His novels alone would entitle Smollett to stand, without fear of the comparison, beside his contemporaries in prose fiction, and far above all followers until the present century. Add to them the mass of literary and historical work he did besides, and it will be difficult to overrate his position in the history of English literature. The time in which he lived was favourable to his purpose of depicting strong characters and striking incident. War abroad and trouble at home had hardened and roughened men's natures and made their peculiarities more pronounced. At no time were Englishmen more wholesomely insular, but also it may be said that they never were quite so coarse. Smollett's life made him familiar with all the more obvious side of life; that which he could see on shipboard, in the streets or the tavern, and in all places where men meet together. With the softer side of human existence he had little to do. No doubt he had his share of home happiness, but it was not the fashion of his time to talk of that. The rage for "satire" had full swing, and every one who wrote was "attacking vice," which, of course, necessitated describing it first with microscopic exactitude. Smollett no less than others worked in this vein, and though Mr. Hannay, on the strength of Smollett's own assertion, believes that he "meant to be didactic," one remembers that Eliza Haywood made the same profession before him, that so did every nameless forgotten scribbler of "intrigues" and "secret histories," and so does even Zola at the present time. But to blame Smollett for his coarseness, or to classify his filth beside that of Zola and his followers, would be to mistake as far in the other direction. He is not often above the standard of his time, but he is never below it. Remembering what his time was, and the

verdict of his contemporaries upon his work, the approval of Mrs. Delany and Lady Mary Montagu, and the high praise of others, it is not hard to believe that he was taken for the moral teacher he professed to be. To any reader coming to him after the 'Court of Caramania,' or other favourite books of the day, he seems pure and fresh by force of contrast. There is no love in his books, but the eighteenth century knew not love in art. High-flown speeches and animal desire in equal portions fill the place of love; everything is gross, obvious, explicitly material; the nobler side of the sex-relation is unknown or ignored. Defoe in his 'Essay upon Projects' and elsewhere shows that he regarded woman as man's equal and companion, but for very many years after his time she did not so appear in fiction. The whole of social life was in like manner crude to a degree now well-nigh beyond conception.

To interpret such a man as Smollett, and such a time as that in which he moved, to an age so remote from his in all things as our own is a task beyond most men's power; but Mr. Hannay's book is readable, interesting, and instructive to a high degree. He seems to have read everything available upon his subject, and to have accumulated learning with admirable industry, and only occasionally may be found wanting, as, for instance, where he says of 'Sir Launcelot Greaves' that it is "notable as one of the first, if not the very first, ever published in parts in a periodical," although 'Robinson Crusoe' had so appeared forty years before, and many others in the interval. Mr. Hannay, however, may mean that it was the first story published first in a periodical, in which case the statement is more nearly true.

Every note betrays that he has worked at his subject. His evident acquaintance with the time, and his knowledge of all there is to be known of Smollett, have enabled him to produce a valuable monograph upon a period but little understood, and yet, no doubt, his method is scarcely equal to his material. To those who are able to mentally supply a background and throw the stated facts into perspective his book will be extremely useful; but for the popular constituency to which the series appeals in which it appears, the "average reader," something more was, perhaps, needed. For them the mass of material should have been carefully digested, and scrupulous pains taken to bring out its full meaning, not by implication, but by direct statement.

The method after which Mr. Hannay has worked leads him also into disproportion. Of 'The Regicide' he says, "Much need not be said of it, for it was a beginning which had no after consequences in Smollett's literary life"; but he proceeds to talk of it through six pages. 'The Reprisal' "stands alone . . . in Smollett's life"; but it is dismissed with twenty lines. He has sometimes forgotten, too, that he is not writing for those who are all Scots and all learned. Thus his allusions are occasionally more or less of a puzzle to the Southerner who is also unlearned. Why "Bell the Cat cut down Spens of Kilspondie" should be known to every one, but is not. "The war of Jenkins's ear" is an unforgotten episode of English history, but perhaps it would have been

better in a popular book to put some brief account of it in a foot-note. Even those who knew the story of how the English people were worked up to war-heat might have been profitably reminded of Mr. Jenkins, with his ear in cotton-wool, recounting to eager auditors how he had "recommended his soul to God and his cause to his country." If this had been done it would have made clear many things that Mr. Hannay speaks of a few pages further on.

Mr. Hannay has produced a useful and very readable *résumé* of what is known about Smollett. Mr. Anderson's bibliography is perfect as usual.

*Philo-Judeus; or, the Jewish-Alexandrian Philosophy in its Development and Completion.* By James Drummond, LL.D. 2 vols. (Williams & Norgate.)

It is sometimes said that Christianity has been evolved out of Alexandrian philosophy, especially that of Philo; and, again, that it owes to this source nothing except part of its terminology. The author of the Fourth Gospel has been declared by some to be a borrower from Philo, by others to be entirely independent of Philo's peculiar doctrines. Perhaps both are extreme opinions, and the truth lies between them. But we are not concerned with a question so important to the dogmatic theologian, having at present to do with the Jewish philosopher himself, not with the probability or amount of his alleged influence on the Johannine writings, and through them on the nature of Christianity. Grossmann and Gfrörer may have their views on one side, Guizot and Dörner on the other, without disturbing the mind of an inquirer into the system of a Jew who tried to bring Mosaicism within the sphere of Greek philosophy and accommodate it to the demands of the highest reason. The task was an impossible one. The Jewish religion has little sympathy with Gentile philosophy, with which it cannot fairly be reconciled. The two stand apart. The procedure which Philo adopted spoiled Scripture by allegorizing it, and degraded the divine word to make it the plaything of an ill-regulated fancy. What though he ascribed perfection to the sacred writings of his people, and enunciated an extreme supra-naturalism? Such exaggerated perfection is limited by his philosophy, which destroyed the true meaning of Scripture, explaining away statements in the sacred history which might seem childish, superstitious, or mythical.

The most interesting and important part of Dr. Drummond's work consists of the fifth and sixth chapters of the second volume, in which the divine powers and the Logos of Philo are fully examined. Here the author has not failed to notice every passage bearing upon these topics, and has subjected each to careful inquiry; and the reader is conducted along the line of an investigation favourable both to the Jewish philosopher's speculative ability and the homogeneousness of his doctrine.

According to Philo the divine powers are the varied expression of the divine energy, phases of God's manifold activity, having no objective existence apart from Him; the revelation of Himself in various aspects

suiited to our weak intelligence—parts of the universal Reason which bind the Cosmos together—mediators between God and finite things. Such is the way in which they are usually presented and understood. But is this Philo's one consistent doctrine? Are there not passages in his works which speak a different language—passages attributing to such spiritual powers a personal existence? Dr. Drummond thinks there are not, and proceeds to inquire minutely into the apparently discordant statements adduced by scholars in opposition to his view. It is impossible to cite here many passages where the language implies the personal existence of the powers—perhaps one may suffice:—

"When he gave a philosophical account of creation, while he said that all other things were made by God, he signified that man alone was formed as though with the co-operation of others; for the words occur, 'God said, Let us make man according to our image,' a multitude being implied by the phrase 'let us make.' The Father of the universe, therefore, converses with his own powers, to whom he gave the mortal part of our soul to form, by imitating his art when he shaped the rational principle in us, judging it right that the sovereign principle in the soul should be fabricated by the sovereign, but the subject part by subjects. But he made use of the powers after him, not only for the reason which has been mentioned, but because the soul of man alone was to receive thoughts of evil and good, and to use the one if it were not possible to use both. He considered it necessary, therefore, to assign the genesis of evils to other fabricators, but that of good things to himself alone."

Here the Sovereign converses with His powers which are "after Him" (*μετ' αὐτόν*), and they are fabricators of *man*, God Himself making *the man*. In another passage, taken from the 'De Confusione Linguarum,' and translated by Dr. Drummond, God is said to have innumerable powers around Him, including the primitive, who are subsequently identified with angels. These and other statements are explained by our critic as personifications; and with much ingenuity he resolves the powers in all cases into parts of the ultimate cause. But it is better to allow that Philo's language is indefinite and inconsistent than to force him to be uniform, especially as he was a loose writer, not precise in thought or language. It is quite conceivable that these mediating powers or servants appeared personal or impersonal according as the religious or philosophical side of Philo's mind had the ascendancy for the moment. Probably he was not aware of the antagonism. Dr. Drummond's chapter devoted to the divine powers is long and elaborate, containing debatable matter, but still excellent.

The next chapter presents a similar difficulty to the preceding one. Dr. Drummond agrees with Dörner, Wolff, and others in denying that Philo ever attributes distinct personality to the Logos, though he must know that the majority hold a contrary view, to the disparagement of the philosopher's consistency. The question must be determined by an examination of the passages which speak of the Logos; and this is done by our author with his usual ability.

The Logos is the divine thought, active divine reason, comprehending in itself all the other powers, the sum total and equivalent of the divine thoughts. All the activities of God are summed up and united in it. It is

the mediator between God and the world, standing on the border of both; the interpreter of His will, the archangel who brings to us the revelations of God, the instrument by which God created the world, the advocate, &c. As an attribute of God it is identical with the divine wisdom. Is this Logos always considered as God under a definite relation, or a Person distinct from God? Epithets applied to it such as the oldest, the first-born Son of God, His image, His shadow, and the divine name itself (*θεός*) indicate personality. So also the identification of the Logos with an angel in a passage in 'De Somniis,' part of which we give:—

"Why, then, do we still wonder if God is compared to angels, when he is compared even to men, for the sake of helping those who require it? So that, when it says, 'I am the God who appeared to thee in the place of God,' this is to be understood, that he apparently assumed the place of an angel, though not having altered, in order to benefit him who was not yet able to see the true God. For as those who are not able to behold the sun itself see the reflected ray as the sun, and the changes about the moon as the moon itself, so also they mentally perceive the image of God, his angel Logos, as himself. Do you not see encyclical education Hagar, that she says to the angel, 'Thou art the God who lookest upon me?' For she was not yet competent to see the oldest Cause, being by race one of those from Egypt."

We conclude, therefore, that the Logos is sometimes hypostatized by Philo, whose language fluctuates between the personal and impersonal. It is more prudent to admit the inconsistency than to rely on Philo's propensity for allegorizing as an instrument of conciliation.

The statement of the philosopher's higher anthropology at the end of the second volume is diffuse. Lacking somewhat in coherence, it leaves a hazy idea of Philo's ethics on the mind of the reader. But it had to be gathered from many places. Dr. Drummond adheres faithfully to his theme throughout the work, viz., an exposition of Philo's philosophy. Had he tried to specify in some measure, though it could only be done approximately, the sources of the views set forth in the writings of him whom he expounds—what, for instance, his author owes to the Stoics, what to Plato, what to the Pythagoreans, &c.—he would have increased the value of his book. We can hardly estimate Philo's eclectic philosophy so highly as Dr. Drummond does, or believe that it is so uniformly coherent. Jewish acuteness was marred in Philo's case by an exuberant fancy and excessive attachment to his native religion. Philosophy and religion do not always blend harmoniously. Still his dualism avoids the materialistic pantheism of the Stoics, and is associated with many noble ideas, for his pure monotheism leads to a lofty conception of man's capabilities.

This treatise of Dr. Drummond fills a place of its own in the English language, and may be put beside, or even above, the best German books on the subject. The author possesses a complete mastery of the materials, and examines them in a fair spirit with general accuracy. The discussions are clear, often ingenious, and evince dialectical powers of a superior order. His book is good in workmanship and tone, and the author does full justice to the sentiments of Philo on the multifarious topics he touches



upon. Occasionally we have noticed a tendency to unnecessary diffuseness, and at rare times there is a failure in clearness and precision, so that the meaning is hazy. Surely five pages were not needed to refute Keferstein's view of a certain passage. Perhaps a propensity to oppose the opinions of preceding writers, especially Gfrörer, is too strong, for even Dähne and Heinze do not escape Dr. Drummond's censure.

#### NOVELS OF THE WEEK.

*A Life's Morning.* By George Gissing. 3 vols. (Smith, Elder & Co.)

*Miss Hildreth.* By A. de Grasse Stevens. 3 vols. (Ward & Downey.)

*The Old Adam.* By H. C. Davidson. 3 vols. (Sampson Low & Co.)

*Dagmar.* By Helen Shipton. 3 vols. (Smith & Innes.)

*Agatha Page.* By Isaac Henderson. 2 vols. (Chatto & Windus.)

*The Spectre of the Camera.* By Julian Hawthorne. (Same publishers.)

*A Broken Stirrup-leather.* By Charles Granville. (Murray.)

EXCEPT for a tendency to wordiness and an occasional heaviness of touch, 'A Life's Morning' is excellent, both as regards incident and characterization. Mr. Gissing understands the value of contrast, and he is equally at home in depicting the angularities of Lancashire life and the graceful repose of a handsomely appointed establishment in the South. His characters do not remain stationary, but are developed both from within and without as the narrative goes on. And as the characters grow so does the interest of the plot, which abounds in strong situations. There is little doubt, however, that the work would have gained by condensation as regards dialogue, description, and commentary. For Mr. Gissing is somewhat prone to moralizing, and though he is always thoughtful and intelligent, and occasionally acute, he is loth to say a plain thing in a plain way, and exhibits an unfortunate predilection for ponderous Latinisms which would have irritated the late Mr. Barnes. Such affectations of style are to be regretted in a writer who holds a high view of the functions of a novelist, and is obviously animated by a sincere sympathy for all that is best in human nature.

'Miss Hildreth' is a novel of incident, and also is notable for descriptive passages written in an ornate and periphrastic style. The scene is laid partly in America, partly in Russia, the portion of the story dealing with the West introducing us to some remarkable views of American society, and the Russian part to some new facts about anthropology and geography. One hardly knows whether to admire more the beautiful Olga Naundorff—who, in spite of a Teutonic ring in her name, is descended of Russian imperial blood, and who, "scarcely entering her second decade," say at eleven years old, has a "weird," "unholy beauty," "such as Faustine wore, or Cleopatra, or Messalina," and has spirit enough for all the three—or the marvellous boy Ivor Tolskoi (?), who, besides being a butterfly of fashion and an agent of the secret police, owns "large estates in the wild Ural province," and is

master of peasants who turn pale and tremble "upon his wide western property." An American tourist is said by Mr. Black to have found the sun in Scotland setting in the east, and some similar reversal of ordinary conditions has occurred in our author's experience; otherwise we can hardly understand the people of St. Petersburg rushing westward in the hot weather, unless, indeed, it is for a plunge in the Baltic. In the presence of these wonders the marvellous organization of the Chancellerie and the secrets of Petropaulovsk fail to interest us much, though there is much thrilling writing on these subjects, and about a blue chamber in the palace where the Tsar "wept tears of blood." From the Chancellerie a Russian agent is sent to America to track a female criminal, and being a man of high rank is welcomed into the society of New York. Again we have great descriptions of luxury, some odd accounts of young ladies' manners (there seem to be no old ones), and a description of a magisterial inquiry which will upset all English notions of the laws of evidence. The slightest cross-examination would have broken down the case against the heroine at once; for, sad to say, the heroine is nearly extradited to Russia for murder. Why, we will not reveal.

Mr. Davidson's book will interest those who signed a round robin against cramming in a recent magazine. It throws what reporters call a lurid light on the tricks and manners of those who are engaged in stuffing our young unfeathered bipeds. Dr. Copingstone is not, we are glad to think, absolutely drawn from life, though he combines the attributes of several tutors we have known. He is, on the whole, a well-conceived figure, his scholastic diplomacy and his rather unscrupulous eagerness to make his teaching machine revolve smoothly being contrasted with his private life embittered by a secret, and harassed by misgivings over the son who has strayed from the fold. The humours of the *phrontisterion* at Puddleton are cleverly described, though Heavisides could hardly go in three times for the "Indian Civil"; and there is enough romance in the loves of Nellie and Hebe (pretty name this, but unsuitable to advanced years) to relieve the somewhat gloomy narrative of the wickedness of Valentine Gaunt. Bad as is the scheming tutor, he commits few crimes blacker than the solecism "if you are agreeable." Yet as our author appears to think "absolute necessary" and "remarkable good" to be English, it is no wonder his villain is a trifle vulgar of speech. But these are small matters; the author generally writes well and often pithily. "The one virtue we pray may be bestowed upon our neighbours is Christian charity" is a sample of many apothegms.

Miss Shipton's heroine is charming, and her lover, for a time, is nearly as delightful. It is a happy thought to contrast a man young in character, but old in the experience of travel, of men, and cities, with a woman older in character than years, but utterly without experience of the world. Indeed, the book is full of apt contrasts. The two clergymen, Layton and Pymont, for instance, though the latter is hardly mentioned, leave an impression due to their grouping; and the sedate and reserved Agnes is a success-

ful foil to the spirited and single-hearted Dagmar. Indeed, most of the characters are handled with ability. Unluckily the weakness of the book lies in the unreality of the hero. One so naturally frank would not have perpetrated a fraud involving years of deception, and one so shrewd would not have—well, "risked his immortal soul for a single duck"; for the endeavour to personate the dead friend instead of profiting by his will was a very senseless as well as immoral proceeding. A minor defect is that though the delightful Dagmar has a fund of appreciation of Scotch ballad poetry, in some instances she murders it by debasing variations. It is nice to think of her carolling (though why she is a Jacobite it is hard to see), but she should have chosen better versions of some of her songs.

Agatha Page, half an Italian, living on the slope of the Brianza, above Lake Como, plays the violin wonderfully. Her cousin Mercedes, daughter of Count Ricci, unhappily married, takes to a sculptor's life, and without the slightest training produces a figure which electrifies the best judge in Rome. The two cousins are full of artistic genius, and for beauty they are daughters of the gods. Such is the lofty starting-point of Mr. Henderson's story; and he only uses it to soar higher still into the regions of the sublime. Yet the dialogue, it is fair to say, is simple and crisp.

As it is often said of a woman that she has narrowly escaped being pretty, so it may be asserted of Mr. Julian Hawthorne that he has just missed being a first-rate novelist. 'The Spectre of the Camera' exhibits that tantalizing mixture of good and bad qualities for which a perusal of his previous works has prepared his readers—delicate touches and clumsy coarse daubs, picturesque fancies and occasional lapses into vulgarity. The manipulation of the supernatural element is unequal and unsatisfying, though there are moments in the book which rivet the reader's attention. It is to be supposed that Mr. Hawthorne has authority for spelling the name of the wicked stepmother Catalina; against the quotation "Sprete injurie formæ" the laws of prosody cry aloud.

'A Broken Stirrup-leather' is a short tale and a good one. Mr. Granville writes like a man of education and of experience, in simple language without affectation. He has a very fair story to tell, and he has put it together cleverly. He describes himself as "the author of 'Sir Hector's Watch,'" an amateur-detective story which was by no means remarkable; and it speaks well for him that he has not found himself obliged to go on with a class of composition of which the public must by this time have begun to grow weary. 'A Broken Stirrup-leather' contains no attempt at the study of character, but it shows a considerable and a pleasing gift of portraiture. The end is rather wanting in effect, due to the inadequate motive which supports the plot; but the ingenuity of construction hides the inadequacy almost till the last moment. Mr. Granville is a writer to be borne in mind. On a future occasion he should have something stronger to build upon, and a passing hint may be given him not to allow his printer to break up his paragraphs quite so often.



## CLASSICAL SCHOOL-BOOKS.

*Book I. of the Æneid of Virgil.*—*Book V. of the Æneid of Virgil.* Edited with Notes by F. Storr, B.A. (Rivingtons).—Mr. Storr announces in the preface to Æneid, book i., that the volume is the first instalment of "an entire edition of the Æneid." It may be observed *en passant* that an entire edition can hardly be published book by book, though a complete edition can. We were surprised to find no index after reading (p. viii), "I have added a very full index to the notes," until we discovered that we had before us a too faithful reprint of the first part of the first instalment, viz., books i. and ii., issued 1878 with an index to the notes. Mr. Storr's old work is too well known to occupy our attention, so we turn to book v., to which, rather than to book i., we find a life of Virgil prefixed. Passing over this eccentricity, we come to a commentary which presents the distinctive features of Mr. Storr's earlier annotations of Virgil, which have met with a deservedly favourable reception.

*The History of the Achæan League as contained in the Remains of Polybius.* Edited, with Introduction and Notes, by W. W. Capes, M.A. (Macmillan & Co.).—The remains of Polybius's history which are concerned with the Achæan League must be profoundly interesting to the historian and the student of language; but their literary merit is small, if not negative, and the *patois* in which they are composed is, from the Attic point of view, about as bad as can well be. Of course schoolboys have to learn Greek Testament, but this fact makes it all the more imperative that they should abstain from other examples of very corrupt Greek. One of the best points in the introduction is the *aperçu* of the style and diction of the author, for which references are given to Kalker, 'De Elocutione Polybiana,' *Leipziger Studien*, iii. 236, and Krebs, 'Die Präpositionen bei Polybius'; and these pages constitute a terrible indictment against the educational value of Polybius. The remarks on the history of the Achæan League are rather disappointing. It would have been far better to give Polybius's own views on the causes of the return to federal institutions and of the spread of the movement than to mention Prof. Mahaffy's racy guess that it was due to the benign influence of soldiers of fortune who had returned laden with riches to their mountain homes. It appears, however, that the long period of Achæan repose had been disturbed by Macedonian interference with their liberties, while the various campaigns of Pyrrhus had roused in Western Greece a feeling of antagonism to the Roman power on the one hand and the Macedonian incubus on the other. The eastern states of Greece were either effete or distracted by internal contentions. What, then, more natural than that political activity should develop in the west? The attractive character of true democracy and the bitter experience which centuries had afforded of the calamities entailed by Home Rule at last made the Achæan system of federation popular throughout the Peloponnese, the sulky Spartans excepted. This simple solution of the problems presented by the renewal of Achæan federation is all from Polybius, saving that as to Pyrrhus we have substituted *propter hoc* for *post hoc*. The federalism of Achæa was not, the historian reminds us, a new movement, but a return to the natural condition of the district, which had been violently interrupted by Macedonian rulers. As Mr. Capes himself does not seem to have thoroughly digested his author's very sensible account of the situation, it is manifestly high time that adult students should read Polybius for themselves, with a view to the elucidation of the important and interesting chapter of history with which he was personally concerned. We therefore recommend Mr. Capes's handy and helpful volume of selections to all who are interested in ancient history and in Hellenistic Greek.

*Elementary Classics.*—*Xenophon's Anabasis, Book I., Chapters I. to VIII.* With Titles to the Sections, Notes, Exercises, and Vocabulary, by E. A. Wells, M.A. (Macmillan & Co.).—This is a nice little book with exception of the notes and vocabulary. As to the vocabulary, to begin with the second line of the text, ἀσθενέω is rendered "fall sick"; the transitive and intransitive senses of καθίστημι are unnoticed; the active and middle, § 3, of ἐξαίρω are not distinguished. Turning to the commentary, we find no note on καλ...δε, § 2, and we think it unnecessary to look further.

*Elementary Classics.*—*Cæsar's Helvetic War.* By W. Welch, M.A., and C. G. Duffield, M.A. With Notes, Exercises, and Vocabularies. (Macmillan & Co.).—This is a carefully prepared little reading and exercise book, but the quantities in the vocabularies should have been marked more systematically. There are about 550 lines of text, 44 exercises, and a well-executed map of Gaul.

## CHRISTMAS BOOKS.

*Under Hatches.* By F. Frankfort Moore. (Blackie & Son.)

*Ready, Aye, Ready.* By Agnes Giberne. (Nisbet & Co.)

*Reuben Everitt.* By C. R. Coleridge. (National Society.)

*St. Helen's Well.* By Mary H. Debenham. (Same publishers.)

*The Middy and the Moors.* By R. M. Ballantyne. (Nisbet & Co.)

*Captured by Cannibals.* By Joseph Hatton. (Hodder & Stoughton.)

*The Old Lock Farm.* By Annie Gray. (Sunday School Union.)

*"Doctor Phill"; or, As in a Mirror.* By Mrs. Skinner. (Same publishers.)

*The Gate in Park Lane.* By the Hon. Gertrude Boscawen. (Nisbet & Co.)

*Her Life's Work.* By Lady Dunboyne. (Same publishers.)

*Houses on Wheels.* By Emma Marshall. (Same publishers.)

*Under a Cloud.* By the Author of 'The Atelier du Lys.' (Hatchards.)

*Ralph Hardcastle's Will.* By Agnes Giberne. (Same publishers.)

*Susan: a Children's Story.* By Amy Walton. (Blackie & Son.)

*Hugh Herbert's Inheritance.* By Caroline Austin. (Same publishers.)

*The Brig Audacious.* By Alan Cole. (Same publishers.)

*The Cat of Bubastes.* By G. A. Henty. (Same publishers.)

MR. MOORE is prodigal of thrilling situations. There are sufficient in his volume for half a dozen similar tales. The account of a volcanic island, on which a set of mutinous convicts passed twenty-four hours, only to be swept away by a tidal wave just as a ship of war approached to capture them, is too palpably improbable. Notwithstanding, the story may seem fascinating to boys.—'Ready, Aye, Ready,' is simple improving reading for all boys and girls.—'Reuben Everitt' is fitted for thoughtful boys—we say for thoughtful boys because the conclusions it is intended to inculcate are not too obvious, and are only to be arrived at inferentially; thus many who read merely for the sake of the story may miss the moral. Miss Coleridge has written before for young people, and we hope may do so again.—The descriptions in 'St. Helen's Well' are excellent, and the teaching is wholesome. The volume will make a good gift-book for girls.

'The Middy and the Moors' is not one of the best of Mr. Ballantyne's stories, nor is it the worst. The situations are sufficiently sensational without being quite so harrowing as those that are to be found in former works of his. As it is not calculated to encourage boys in dangerous adventures, timid parents may safely place the

book in the hands of their sons.—Mr. Joseph Hatton tells his readers that the fiction in his volume is founded on fact—that there is nothing in it which either has not happened or might not well have happened in the Eastern seas where the plot of his tale is laid. Certainly no one individual ever had such an accumulation of adventure, of ill luck, and of boundless good fortune as was the experience of Horace Durand, his hero. The connexion of his gifted son with our recent settlement in North Borneo naturally drew Mr. Hatton's attention to that part of the world and afforded him facilities for obtaining acquaintance with its circumstances.—'The Old Lock Farm: a Story of Canal Life,' is practically an urgent and stirring appeal on behalf of our canal population, with an appendix by Mr. George Smith, of Coalville.

There is not much to be said for 'Doctor Phill.' We have the usual village family: one son is steady and industrious, the other is restless and flighty; the former prospers, the latter comes to destruction. There is no life in these figures, no spirit in their actions; nothing in the style or treatment compensates for the wearisome old theme.—'The Gate in Park Lane' is no better. The story is of the most commonplace character. There is a great mystery about the gate. It is found open, and no one can discover who has been mischievous enough to open it. It proves at last to have been the work of a poor blind old woman who meant no harm. But until the mystery has been solved the whole story is at a standstill. All, of course, comes right in the end. The knots which have been tied in order that they might be unloosed, are unloosed when the proper moment has arrived. The right persons are married, all characters are re-established, and life proceeds with no further interruptions. It is a much ado about nothing, and equally wanting in interest before and during and after the great discovery on which the whole thing turns.

'Her Life's Work' is the somewhat sad history of a beautiful heiress who loses her lover in the wars, founds a church, and then dies of consumption.—Mrs. Marshall in 'Houses on Wheels' pleads on behalf of the unhappy "van children" who swarm about the country and congregate at the great fairs, and paints a piteous picture, only, we are afraid, too true. All honour to her, and to all who strive to improve the condition of these wretched little pariahs.

The author of 'The Atelier du Lys' cannot write a dull story. 'Under a Cloud' contains much to attract and to please, but more by the way than in the main track of the story, more in the manner than in the matter. It is impossible to take much interest in the vagaries of so obstinate and wrongheaded a person as Magdalen Rideolph, but it is pleasing to see how the young lovers and the crusty, friendly squire lead her back to sense and reason.

'Ralph Hardcastle's Will' is decidedly good

reading in spite of the fact that the heroine, one of the victims of the weird will, is nearly all through the book in a state of feverish delirium. Audrey is really a fascinating creature; we make her acquaintance on her eighteenth birthday, just before she hears of the terrible will and falls ill of a fever. Children will follow her fortunes breathlessly through a haunted time, and rejoice when jolly Jack Arundel cuts the twisted threads of intrigue and sets her free, and returning health and strength bring peace and joy.

Miss Amy Walton seems to have an intimate knowledge of children and their ways, and her books are always worth perusal. Susan, her latest heroine, is like a good many other little girls, but her friend Sophia Jane is one of the most strange and fascinating little mortals we have met for some time.—It is impossible to say much in favour of 'Hugh Herbert's Inheritance.' The theme is the old one of the wicked uncle who robs his nephew; such trifles as the Indian Mutiny and Nihilist plots

are thrown in by the way; the style is forced and artificial. Altogether the book is one which could be spared.—If a collection of extravagant yarns, not very well spun, and connected by the slenderest of threads, is pleasing, then 'The Brig Audacious' will be a great success.—Mr. Henty's stories are so well known as to need little comment. 'The Cat of Bubastes' is somewhat ambitious, as it aims at picturing the life of ancient Egypt, but Mr. Henty is trustworthy in himself and draws his facts from good authorities.

#### OUR LIBRARY TABLE.

*Two Scottish Soldiers* (Aberdeen, Wyllie), by Mr. James Ferguson of Kilmundry, is a real contribution to history, a careful and meritorious work, if of somewhat less general interest than his 'Ferguson the Plotter,' reviewed by us in last year's *Athenæum* (No. 3118). Thackeray, at least, would have been charmed with this volume, for two of its three sketches illustrate admirably the days of 'Esmond' and 'The Virginians.' The first of its two soldiers is the Plotter's younger brother, Major-General James Ferguson of Balmakelly, who landed at Torbay with William of Orange, was taken prisoner at Killiecrankie, commanded a brigade at Blenheim, and died very suddenly at Bois-le-Duc on October 22nd, 1705. The second is Lieut.-Col. Patrick Ferguson of Pitfour (1744-80), who, during the American Revolution, fell defending King's Mountain, in South Carolina, with 800 Britishers against 1,300 Americans. The affair, not so unlike that of Majuba Hill, is scarcely known to students of history on this side of the Atlantic, but, in Washington Irving's words, it "turned the tide of Southern warfare." Col. Ferguson had in 1776 patented the first breech-loading rifle, firing seven shots a minute, and sighted for ranges of 100 to 500 yards. With this rifle he once had an easy chance of picking off one of the rebel officers, but "let him alone, disgusted by the idea of firing at the back of an unoffending individual, who was acquitting himself very coolly of his duty." Next day he learned that the man he had thus spared was General Washington. The third sketch, which gives the book its sub-title of 'A Jacobite Laird and his Forbearers,' deals mainly with William Forbes of Blackton (1689-1771), who was taken prisoner at Sheriffmuir, and confined in the gatehouse of Stirling Castle, "where we remained till the Sentries could not stand their tour without doors for the stink of the wounded and dead people." On his trial, however, two years later, at Carlisle, he was brought in not guilty, and discharged under oath "not to rise or levy war against the House of Hanover for year and day after the first insurrection that should chance or happen to be in the Race on name of Stewart that had any right to the Crown of Britain." That oath he would not break in the '45, it being, as he wrote to Prince Charles Edward, "in my weak opinion, somewhat sacred"; and Culloden had been fought and lost before the twelvemonth and a day was up when nothing should oppose his joining the royal standard. The six illustrations considerably enhance the value of the work, especially the beautiful medallion portraits of Col. Patrick Ferguson.

*Bath, Old and New: a Handy Guide and History.* By R. M. Peach. (Simpkin, Marshall & Co.)—*The Thermal Waters of Bath, together with the Aix Massage and Natural Vapour Treatment.* By Henry William Freeman. (Hamilton, Adams & Co.)—The past associations of Bath with literature, wit, and fashion, to a degree beyond any other English city except London, might seem to have made it impracticable to treat of the place in a dull way. This, however, can be done, in the manner of Mr. Peach, by omitting nearly all mention of the associations in question, and by filling pages in usual guide-book style with descriptions of modern churches, chapels, and other buildings of no in-

terest, not one in ten of which a single visitor in ten would ever turn aside to examine. The woodcuts, moreover, of 'Bath, Old and New,' are flat and blurred, and of the worst quality of provincial work. Mr. Freeman's book does not profess to deal much with the connexion of Bath with literature and fashion, but is a scientific treatise of a specialist, who seems to have studied the subject of thermal waters in all its bearings—historically, biographically, bibliographically, medicinally, surgically, and architecturally. He has confidently expressed views upon the "Aix massage" (frictional) and "natural vapour treatment," which he elaborately explains, and recommends in specified instances of complaints. Mr. Freeman does not assume the medicinal value of the waters on account of their popularity, but their popularity on account of their medicinal value; and he affirms that this popularity has, contrary to the vulgar cry of the decline of Bath and its waters, increased of late years, and that Bath is still "the Bath" of all England, and the Bethesda of healing springs. In 1878 the number of bathers at the hot mineral baths was 59,177, and in 1888 (ending March 25th), 86,228, which seems to prove his assertion. So conscientious, intelligent, and exhaustive is his work, which is illustrated with admirably executed plans of the Roman and modern baths of the place, that it would seem to render needless the consultation of the works of his predecessors, of which there is a painstaking bibliography.

MESSRS. DE LA RUE have sent us a beautiful collection of diaries and pocket-books marked by the good taste and good workmanship for which they are famous. Nothing could be better in its way, for none of these diaries is ugly, and none too pretty to be useful. The wall-cards are not quite so pleasing.—Miss Kate Greenaway's delightful *Almanack* has reached us from Messrs. Routledge. It still maintains its position as incomparably the best of its kind.—We cannot say so much for the *Ephemerides* of Messrs. Unwin, which is more ambitious than successful.—On the *Robert Burns Calendar* of Messrs. Campbell, of Glasgow, there are some truly terrible illustrations.

THE *Almanach de Gotha* of M. Perthes contains portraits of the German Emperor and Empress as well as of the late Emperor and the Empress Frederick, the Prince Royal of Italy, and M. Carnot. The necrology is larger than usual. The enormous armaments of the great continental powers fill the pages of this celebrated almanac with figures terrible to contemplate, and the results of increased taxation are obvious. The emigration from Italy has risen from under 168,000 in the year 1886 to over 215,000 in 1887.

MESSRS. RAPHAEL TUCK & SONS are now among the principal manufacturers of Christmas cards, and send us a number of them. The only things we dislike in the whole collection are the reproductions of famous pictures. Things of this sort should be left to the Arundel Society.—Another famous house, Messrs. Ward & Co., send us a still larger assortment, which certainly need fear no rival, so excellent is the workmanship and judicious the taste displayed. Both firms show a tendency to pass from cards to books, and here Messrs. Ward are decidedly successful. For instance, they send us 'Sir Roger de Coverley' with pretty illustrations which deserve to have the artist's name attached to them. On the whole, Messrs. Ward have surpassed themselves this year.—The same tendency to book manufacture is exhibited by Messrs. Castell, who are also in high repute as makers of Christmas cards. The cards are good; but in 'Old Friends with New Faces' the figures are hardly what they should be.

We have on our table *The Fatal Illness of Frederick the Noble*, by Sir Morell Mackenzie (Low).—*The Local Government Act, 1888, with an Appendix on the County Electors Act, 1888*, edited by R. D. Urrill (E. Wilson).—*Industrial*

*Rivers of the United Kingdom*, by various well-known Experts (Fisher Unwin).—*The Ground-work of Music*, by C. Webster: *Key to Book I.* (Simpkin).—*The Song Brigade*, edited by W. M. Miller (Moffatt & Paige).—*The Calendar of the University College of Dundee, 1888-9* (Dundee, Leng).—*A Unionist Policy for Ireland*, with a Preface by the Right Hon. J. Chamberlain, M.P. (Sonnen-schein).—*The Speaking Parrots*, by Dr. K. Russ, Part V. (L. U. Gill).—*A Woman put to the Test*, by P. G. Ebbutt (Digby & Long).—*The Tyranny of Mormonism*, by F. Stenhouse (Low).—*A New Beginning*, by H. Shipton (S.P.C.K.).—*Dulcie Derwent, Artist*, by Mrs. A. F. Muir (S.S.U.).—*Mother's Birthday Review*, by J. H. Ewing (S.P.C.K.).—*The Fairy of Rose Alley*, by J. F. Higgs (S.S.U.).—*How to Help*, by Mrs. G. S. Reaney (Nisbet).—*Humorous Readings and Recitations in Prose and Verse*, edited by L. Wagner (Warne).—*Twilight Verses*, by A. Giberne (Nisbet).—*Holy Seasons of the Church*, by E. B. Cole (S.P.C.K.).—*The Garden of God*, by Rev. C. I. Atherton (Skeffington).—*Lessons for Infants on the Ten Commandments*, by F. A. Mason (S.P.C.K.).—*Evangelistic Work in Principle and Practice*, by A. T. Pierson (Dickinson).—*Weekly Church Teaching for the Elder Classes, Advent to Trinity*, by I. F. (S.P.C.K.).—*The Epistle to the Hebrews*, by F. Rendall (Macmillan).—*Part of the Commentary of S. Hippolytus on Daniel*, with Introduction and Notes by J. H. Kennedy (Dublin, Hodges & Co.).—*and True Philosophy*, by S. F. A. Caulfield (Hatchards). Among New Editions we have *The Life and Teachings of the Lord Jesus Christ*, by G. Wyld (Frowde).—*Twenty-three Years in a House of Mercy*, by H. N. (Sonnen-schein).—*Carmen*, by P. Mérimée (Routledge).—*Lessons in Elementary Physics*, by B. Stewart, LL.D. (Macmillan).—*and History of Ireland*, by Miss Corner (Dean & Son).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Bain's (Rev. J. A. K.) *People of the Pilgrimage*, Second Series, cr. 8vo. 6/6.  
Cachemaille's (Rev. E. P.) *Daniel's Prophecies* now being fulfilled, cr. 8vo. 2/6.  
Delitzsch's (F.) *New Commentary on Genesis*, Vol. 1, 10/6.  
Exell's (J. S.) *The Biblical Illustrator: Galatians*, 8vo. 7/6.  
Garratt's (S.) *The Discipline of Suffering*, cr. 8vo. 6/6.  
Kell's (C. F.) *Manual of Biblical Archaeology*, translated and edited by Rev. A. Cusin, 8vo. 10/6.  
Momerie's (A. W.) *Inspiration, and other Sermons*, 5/6.  
Porter's (J. G.) *Our Celestial Home*, 12mo. 2/6.  
Report of the Centenary Conference on Protestant Missions, edited by Rev. J. Johnston, 2 vols. 8vo. 7/6.

##### Poetry.

- Noel's (Hon. R.) *A Modern Faust*, and other Poems, 5/6.  
Seal's (W. H.) *Visions of the Night in Ballad and Song*, 4/6.

##### History and Biography.

- Balfour (A.), *A Memoir*, by A. H. Lunt, cr. 8vo. 6/6.  
Clew's (H.) *Twenty-eight Years in Wall Street*, 8vo. 20/6.  
Ellis (W.), *Memoir of*, by E. E. Ellis, 8vo. 6/6.  
McMurdo's (E.) *History of Portugal*, Vol. 2, 21/6.  
Salt's (E.) *History of Standon*, 8vo. 7/6.  
Sayce's (A. H.) *The Hittites*, cr. 8vo. 2/6. (By-Paths of Bible Knowledge).

##### Geography and Travel.

- Through England on a Side-Saddle in Time of William and Mary, the Diary of Clara Fienes, 8vo. 12/6.

##### Philology.

- Delbos's (L.) *Nautical Terms in English and in French*, 3/6.  
Lucian, *Selections from*, with Notes by W. R. Inge and H. Macnaghten, 12mo. 3/6.

##### Science.

- Romanes's (G. J.) *Mental Evolution in Man*, 8vo. 14/6.

##### General Literature.

- Boevey's (S. M. C.) *Beyond Cloudland*, 2 vols. cr. 8vo. 21/6.  
Carlyle's (T.) *Sartor Resartus*, 12mo. 6/6.  
Claire, by Author of 'Vida', cr. 8vo. 6/6.  
Constable 42 Z, by E. A. B. D., cr. 8vo. 2/6.  
Cross Lights, cr. 8vo. 5/6.  
Fraser's (A. A.) *Raroli*, or the Maori Chief's Heir, 2/6.  
Grey's (Mrs. W.) *Last Words to Girls on Life in School and after School*, cr. 8vo. 3/6.  
Hardman's (W.) *Caught and Bought*, or New Nets for Fishers of Men, cr. 8vo. 2/6.  
Maunsell's (W. P.) *The Poisoned Chalice*, a Novel, 3/6.  
Pinchott Farm, by E. A. B. D., cr. 8vo. 3/6.  
Roy's (G.) *For her Sake*, cr. 8vo. 5/6.  
Sitwell's (Mrs. I.) *The Golden Wool*, cr. 8vo. 3/6.  
Smith's (Rev. J.) *The Dalroon Folks*, 2 vols. cr. 8vo. 21/6.  
Thoth, a Romance, cr. 8vo. 4/6.

##### FOREIGN.

##### Theology.

- Roskovány (A. de): *De Matrimonio*, 4 vols. 40m.  
Spangenberg's (M. Cyrillus) *Briefwechsel*, 1550-1554, ges. v. H. Rembe, 2m. 25.



- Fine Art and Archaeology.*  
Baumeister (G.): *Palenccflessen aus alten Türkischen Bau-  
denkmälern*, 6m.  
Baumgarten (F.): *Rundgang durch die Ruinen Athens*, 2m.  
Fournier (E.): *L'Art de la Reliure*, 5fr.  
Lemaître (A.): *L'École des Beaux-Arts*, 10fr.  
Martha (J.): *L'Art Étrusque*, 30fr.  
*Philosophy.*  
Baltzer (A.): *Spinozas Entwicklungsgang*, 5m.  
*History and Biography.*  
Anschütz (J. Ritter v.): *Geschichte der Wiener Universi-  
tät*, Vol. 3, 10m.  
Bodenstedt (F.): *Erinnerungen aus meinem Leben*, 6m.  
Deschamps (E.): *La Retraite Infernale (Armée de la Loire)*,  
8fr.  
D'Héricault (C.): *La France Révolutionnaire, 1789-1889*, 12fr.  
Marchal (G.): *La Guerre de Crimée*, 8fr.  
Souvenirs du Prince E. de Sayn-Wittgenstein-Berlebourg,  
10fr.  
*Geography and Travel.*  
Bonvalot (G.): *Du Caucase aux Indes à travers le Pamir*,  
20fr.  
*Philology.*  
Boon (D. J.): *Dictionnaire de Marine*, 12fr.  
Fleischer (H. L.): *Kleinere Schriften*, Vol. 3, 20m.  
Seelmann (E.): *Bibliographie d. Rolandliedes*, 4m. 80.  
Stoll (O.): *Die Maya-Sprachen der Pokom-Gruppe*, Part 1,  
10m.  
*Science.*  
Plan: *Leçons de Clinique Chirurgicale*, Vol. 6, 25fr.  
Pinet (G.): *Histoire de l'École Polytechnique*, 25fr.  
*General Literature.*  
Godel (P.): *Études et Causeries*, 3fr. 50.

BRITISH AUTHORS AND AMERICAN PUBLISHERS.

My last experience of American publishers seems to me instructive. I will ask you to allow me to relate it, for all light thrown on the doings of the pirates will strengthen the hands of those who are seeking to obtain justice for English writers in the American Senate.

Some months ago my publishers, Messrs. Sonnenschein, wrote to me saying they had received an order from Messrs. Brentano for 500 copies of my book 'Confessions of a Young Man,' at the rate of 7½d. a copy—6s. is the price of the book here. Messrs. Sonnenschein said, "We will pay you 11. 5s. royalty on this extra edition of 500 copies. The order is of course worthless, but we would like to execute it if you have no objection. If you don't agree the book will be pirated and you'll get nothing." Anxious to oblige my publishers, I agreed to the terms. Not many days had elapsed—indeed, the first order had not been completed—when a second order arrived, again for 500 copies. A thousand copies were, therefore, dispatched to New York. They were sold on day of publication, and an order for a fresh supply came by telegraph. But, realizing that I should have to sell 4,000 copies to make 10l., I did not feel disposed to sell again at the same price. Messrs. Sonnenschein felt even less disposed, for they found they had supplied the book at something under cost price. A message was, therefore, sent that the book could not be supplied at less than 1s. a copy; whereupon Messrs. Brentano wrote to say that they did not care to buy at that price and would do nothing further with the book.

So far I complain of nothing. English authors are accustomed to the hardship of being forced under threat of piracy to sell their books at a ridiculously low price. And had not accident intervened I should have heard nothing more of Messrs. Brentano; but accident did intervene. Madame la Marquise Clara Lanza (the author of 'A Righteous Apostate' and other novels), who had read my book for Messrs. Brentano and had advised them to publish it, wrote telling me what she thought of the book, and expressing hope that Messrs. Brentano would pay me for it. A correspondence grew out of this letter, and now Madame de Lanza occasionally sends me American newspapers and books which she thinks may interest me. A few days ago I received, through her, the American edition of my 'Confessions,' and seeing "authorised edition" printed on the cover, I concluded it was one of the copies supplied by Messrs. Sonnenschein; and not being in the habit of reading my own books, I should not have discovered my mistake if a friend who was reading it in my presence had not asked

me if "neighbour" could be spelt *neighbor*. I took the book out of his hand, and saw at once by the type, paging, and spelling that it had been printed in America, and yet "authorised edition" stared me in the face. I was taken aback by the shamelessness of the imposture. First, Messrs. Brentano had forced us to sell to them under cost price; secondly, they broke their promise to do nothing further with the book when we declined to continue to sell under cost price, and printed a pirated edition; thirdly, to deceive the American public into belief in their honesty they put "authorised edition" on the cover.

All American publishers have stolen English books, and I should not have troubled you with this communication if the piracy of my book had not been committed by a well-known publishing house under singularly discreditable conditions, and if a fraudulent statement had not been put forward with a view to deceiving the American public.

GEORGE MOORE.

THE GENEVAN VERSION OF THE BIBLE.

THERE seems to be evidence that the Genevan version continued to be used not only by private people, but in the public services of the Established Church, long after the appearance of that translation which is commonly called the Authorized Version.

William Nicolson, Bishop of Carlisle, left behind him a series of valuable notes as to the churches in his diocese taken in 1703-4. They were printed by the Cumberland and Westmorland Antiquarian and Archaeological Society in 1877. When the bishop visited Stapleton he found the church in a disgraceful state; there were only "some few scraps of a Common Prayer Book and an insufferably torn Bible of the old translation" (p. 54). At Ulndale it is recorded that "they have not a Bible of the new translation" (p. 78); and at Cammerton the bishop tells us that "their Bible is of the old translation" (p. 85). We think there are other passages in the volume of a like character to which we have no references. It will be observed that the bishop does not say that these books were copies of the Genevan version. He may have meant what is known as the Bishops' Bible, but it is most unlikely that he did so. The Bishops' Bible was never popular. On the other hand, the Calvinistic bias of the Genevan version, with its body of carefully written notes, recommended it strongly to the minds of all those whose feelings ran in the direction of Puritanism.

We have observed that in some instances Robert Burton, when quoting Holy Scripture in the vernacular, in the 'Anatomy of Melancholy' uses the Genevan translation.

It would be a benefit to students if some one would reprint the Genevan notes in a compact form. They might be given without the texts they were meant to explain. A reference to chapter and verse is all that is needed. They would now be used for historical purposes only. The time has long gone by when they were required for spiritual consolation or theological instruction. The same remark applies with still greater force to the notes which appeared in the original editions of the versions of Douai and Rheims. They do not appear in the modern Roman Catholic reprints. Notes are still to be found there, but they are fewer than those in the old editions and have been adapted to modern requirements. We think, but are not sure, that as they now stand they may be looked upon as the work of Bishop Challoner.

N. M. AND A.

CARLYLE AS AN HISTORIAN.

December 1, 1888.

IN his letter under the above heading in your issue of November 10th, Mr. Browning says that he can find no mention of Naumburg in any account of Gustaf Adolph's death. The

following is from 'The History of Gustavus Adolphus,' translated from the French of De Prade by Ferrand Spence, and published in London in 1689: "His body was carried to Naumbourg, then to Wolgast, and thence to Stockholm, the metropolis of Sweden, where it was interred." Coxe, in his 'History of the House of Austria,' makes the same statement.

The error, therefore, if such it is, did not originate with Carlyle; and his repetition of it, in a merely incidental way, in the life of Frederic, affords small foundation for the sweeping charges of reckless inaccuracy of which it is adduced as an illustration. E. M. LLOYD.

PERHAPS it is rather bold of me to follow in the footsteps of Mr. Oscar Browning, but his criticism on Carlyle, I confess, so fully coincides with the opinion I have reluctantly formed of him, that I am fain to admit it has long been a sore point with me not to have been able to understand, much less appreciate Carlyle as an historian.

Carlyle in his descriptions of sites and men lacks all sense of gradation. He ignores the art of grouping, of properly distributing his lights and shades. In his bewildering 'History of the French Revolution' he introduces personages that have nothing whatever to do with the march of events, as, for instance, the Marquis Le Franc de Pompignan, the father of the famous Olympe de Gouges, who perished on the scaffold after leading in succession the life of a courtesan, that of an inspired poetess, and finally the existence of a political demagogue. The marquis her father was a man of letters, and nothing but a man of letters, the greatest part of whose life was spent in the provinces. He wrote classic dramas not absolutely devoid of merit, and put sacred hymns into rhyme. If he still lives in the memory of men it is because he lies embalmed in one of Voltaire's epigrams. Carlyle cites the marquis "à propos de bottles," as the French would say, and he also cites Voltaire's epigram, but, curiously enough, the latter he deliberately distorts. Voltaire's lines run thus:—

Savez-vous pourquoi Jérémie  
A tant pleuré pendant sa vie?  
C'est qu'en prophète il prévoyait  
Qu'un jour Le Franc le traduirait.

Carlyle mutilates the third line, and makes Voltaire say:—

C'est qu'il prévoyait  
Qu'un jour le Franc le traduirait.

Now why did Carlyle do that? What induced him to tamper with a writer about whom Saint Marc Girardin, in his preface to Voltaire's posthumous works, says, "On tremble en écrivant au bas d'une page de Voltaire"? The reason which tempted Carlyle to commit this literary sacrilege must be curious indeed, if it can be found out. THOMAS DELTA.

MR. B. MONTGOMERIE RANKING.

MR. BOYD MONTGOMERIE RANKING, who died on the 1st of December at the age of forty-seven, was the son of a Sussex medical man who came of an old Scottish family claiming descent from Malcolm Canmore. Dr. Ranking's mother was Mary Lancaster, the last of a line who were once barons of Kendal and lords of Furness. Dr. Ranking married Miss Speirs, of Elderslie, county Renfrew, and the deceased was their third son. He was born on the 19th of January, 1841, and was educated first under a tutor and then at Brighton College. Intended for the Civil Service, he relinquished this career and entered himself at the Inner Temple, being called to the Bar in 1866. He never practised, but, like many others who live in chambers, he turned his attention to literature. For some time he acted as secretary to the Royal Archaeological Institute. The daily and weekly press and the magazines soon contained frequent contributions from his pen, and in 1868 he issued his first poetical work, 'Fair Rosamond.' It was favourably received, and was succeeded by a volume



of poems now out of print. Most of these effusions, however, subsequently appeared in 'Fulgencius: with Poems Old and New' (1881). In 1870 Mr. Ranking published his 'Old Prose Stories,' being a selection from the originals which inspired Lord Tennyson's 'Idylls of the King,' and this volume was followed by one entitled 'Streams from Hidden Sources.' A book for boys, called 'Stories from Italian History,' appeared in 1876, and two years later he issued his most ambitious work, 'Bjorn and Bera,' a Norse legend. Jointly with Mr. D. F. Ranking, he edited Milton's 'Comus,' with a glossary and notes. He also wrote 'A Summer Month in Normandy.' His 'Fair Rosamond' enjoyed the not very common honour for a volume of verse of going through a third edition. A few years ago Mr. Ranking edited a weekly journal, the *Pen*, but it only had a brief existence; and he was also for some time editor and proprietor of the magazine called *Time*. Mr. Ranking was a most companionable man, was bright and vivacious in conversation, and possessed a large fund of anecdote.

## INDEX-MAKING.

The Leadenhall Press, E.C.

"WHAT," I am sometimes asked, "is the least troublesome way of making an index?" Can the plan I follow be bettered? It may be assumed that the index to be manufactured is not of a special nature, requiring subdivisions of subjects. Galley slips being obviously useless for the purpose, one must wait until a complete proof of the book, "made up" into numbered pages, is to hand. Beginning at chapter i., the author carefully dictates to a shorthand amanuensis every separate item and its page, completing cross-references\* as the work proceeds, and bearing in mind that a good index cannot be too full. When the last page is reached, the amanuensis will write out the references, leaving a blank line between each, on sheets of ruled paper of uniform size. A second assistant will then call over the whole of the written-out references and cross-references, which will be carefully checked by the book.

During the progress of this tedious business, and in fact until the index is completed, the author may be a man of leisure.

Mistakes corrected, the sheets are scissored through the blank lines into separate slips, and each placed under its own letter in an open case divided into compartments marked from A to Z. Such a case, made of cloth or leather, with collapsible gusset pockets, may be got for two or three shillings. All the A slips are now taken out, arranged in proper sequence (Aa, Ab, &c.), and pasted in their proper order on one side of sheets of paper of uniform size, which for the printer's guidance should be consecutively numbered. The other letters follow, and with perhaps a little trouble to the author as he could reasonably expect, the work comes to an end. The written slips having been previously checked, the index, when in type, can be safely corrected from them, and the wearisome task avoided of separately looking up in the book every reference for verification.

ANDREW W. TUEB.

## NOTES FROM OXFORD.

December, 1888.

THE event of the term is undoubtedly the presentation to the University by Mr. C. D. Fortnum of the magnificent collection of bronzes, pottery, &c. (see *Athen.* No. 3188), which has for some time been exhibited on loan in the Ashmolean Museum. The value of such a gift is obviously not to be measured even by the intrinsic value of the objects given. Not only is there reason to hope that if the University shows itself duly sensible

of the responsibilities which the ownership of such treasures imposes upon it, Mr. Fortnum may in time hand over to its care the rest of his splendid collection, but Mr. Fortnum's liberality will undoubtedly give a most powerful and timely impulse to the movement now on foot for providing suitable and sufficient room for the proper exhibition of the various antiquities and works of art belonging to the University—a movement in which Mr. Fortnum himself is known to take a keen interest. The open space known as Wyatt's Yard, behind the University Galleries, was not long ago purchased by the University with the express intention of ultimately building there a central museum. A first move in this direction has been recently made by the erection of two rooms, both now occupied by the collection of casts. The Hebdomadal Council has now before it a proposal to erect a second block of buildings in accordance with a general plan which has been drawn out for the utilization of the entire space. It is much to be hoped that, notwithstanding its somewhat straitened means, the University may see its way to the gradual accomplishment of a scheme which would enable it at last to do justice to the generosity of its many benefactors, and to render the treasures they have given fully available for the purposes of study and teaching.

As one among many indications that we are beginning to realize our duties in this respect, the fact may be mentioned that the collection of portraits of English musicians, once rather inadequately housed in the old Music School, and since the absorption of that room by the Bodleian Library left to lie neglected in a corner of the New Schools, has now been cleaned and properly hung in two well-lighted rooms on the first floor of the latter building. Apart from the artistic merits of some of the pictures, the whole collection possesses considerable historical interest, and is now for the first time satisfactorily exhibited.

The renewal by Convocation of the grant of 100*l.* a year to the British School at Athens is matter for sincere congratulation to all friends of that institution, which is still sorely in need of funds, and it is pleasant to be able to record that there are already two Oxford men at work there as students, and that a third is likely to go out early next year.

Prof. Fowler's resignation of the Chair of Logic, after fifteen years of valuable work, takes effect, I believe, at Christmas. Among the residents whose names have been mentioned as possible candidates are Mr. J. Cook Wilson, of Oriel, Mr. Courtney, of New College, and Mr. Case, of Corpus.

Prof. Moseley's continued illness has rendered necessary the appointment of a deputy. There is apparently no lack of candidates, by far the most eminent among them being Prof. Lankester, than whom no fitter man could be found to carry on the work of his old friend, and to infuse additional life and vigour into scientific study here.

What effect Prof. Chandler's vigorous attack upon the proposed "class catalogue" of the Bodleian Library will produce upon the curators of that institution it is impossible as yet to say, but he has probably succeeded in convincing such of his readers as were not already of his mind that such a catalogue, even if it were practicable, would be useless, and that the attempt to make it involves an extravagant expenditure of money which is sorely needed for other purposes of far greater importance and utility.

P.

## Literary Gossip.

AMONG the numerous autobiographies and volumes of reminiscences which are in preparation are the recollections of Dr. W. H. Russell. They ought to prove of high in-

terest, seeing how much Dr. Russell has seen and heard in the course of his life.

The forthcoming volume of the 'Dictionary of National Biography,' to be published on the 21st inst., extends from "Edward" to "Erskine." The Rev. William Hunt writes on Edward I., Edward III., and Edward the Black Prince; Prof. Tout on Edward II.; Mr. J. Gairdner on Edward IV.; Edward V., Elizabeth Wydeville, and Elizabeth of York; Mr. Sidney L. Lee on Edward VI. and Lord Keeper Egerton; the Rev. J. W. Ebsworth on Pierce Egan, the creator of Tom and Jerry; Mr. S. Rawson Gardiner on Sir John Eliot; Mr. H. R. Tedder on John Eliot, "the Indian Apostle"; the Rev. Dr. Jessopp on Queen Elizabeth; Prof. A. W. Ward on Elizabeth, the Electress-Palatine; Sir Alexander Arbuthnot on Sir Walter Elliot; Mr. Francis Watt on Ebenezer Elliott; Mr. Richard Garnett on Sir Henry Ellis; Mr. Joseph Knight on the actors Elliston and Elton; Prof. Laughton on G. K. Elphinstone, Lord Keith; Mr. H. G. Keene on Sir Herbert Edwardes and Mount Stuart Elphinstone; the Rev. Alexander Gordon on Thomas Emlyn, the first Unitarian minister; Mr. H. Morse Stephens on Robert Emmett; Mr. Gordon Goodwin on Governor Endecott; Mr. G. F. Russell Barker on Henry Erskine; and Mr. J. A. Hamilton on Lord Chancellor Erskine.

SIR LEPEL GRIFFIN is writing an article on the volunteer movement in India for the January number of the *Asiatic Quarterly Review*. Capt. Rundall is also contributing to it a paper describing the raising of one of the new Goorkha regiments in India; and the editor will write on England and Persia.

SIR MONIER WILLIAMS expects that his work on Buddhism will be ready for publication by Mr. Murray soon after Christmas. It will deal with Buddhism in all its developments throughout various countries from its origin to the present time, and will be illustrated by numerous engravings.

MESSRS. MACMILLAN & Co. have in the press a treatise on Switzerland, mainly from the constitutional point of view, by Sir Francis Adames and Mr. C. D. Cunningham.

THE numerous friends of Mr. Walford D. Selby, of the Record Office, will be glad to hear he is now declared to be out of danger.

"THE HON. JONATHAN CHACE, of the United States Senate," says an American correspondent, "recently told me that he has very little doubt of being able to carry his international copyright bill through both houses of the next Congress."

THE first issue for the ninth year of the Hunterian Club—consisting of the index and glossary to the collected works of Thomas Lodge and part viii. of the Bannatyne MS., containing memoir, account of contents, indexes of first lines, of titles, and of authors, with an additional leaf of MS.—is now ready. The glossary for the Bannatyne MS. is partly printed, and will, with facsimiles and title-pages, be sent out as the second and final issue of the ninth year.

THE death of Sir Walter Stirling, Bart., removes one of the few living people who could say that they had seen Nelson. Sir Walter, born in 1802, remembered

\* References and cross-references should, of course, be paged alike. "Thumpcushion's Sermons (see Sermons)," and "Sermons, Thumpcushion's (see Thumpcushion)," is an irritating specimen of index blundering of not so rare a kind as might be supposed.

Nelson and the funeral. Sir Walter's father being a friend of the Nelson and Suckling families, Nelson laid on him the responsibility of persuading them to send Nelson to sea. Nelson was a regular visitor to the Stirlings, and Sir Walter, on his father's authority, confirmed the statement that on his last visit Nelson gave expression to a presentiment that he should not return. Sir Walter's recollections of old London society and incidents were interesting.

MESSRS. GEORGE ROUTLEDGE & SONS intend, it is said, to open a branch in a central position in Manchester, the object being to afford the booksellers in Manchester and the adjacent towns greater facilities for obtaining the numerous publications issued by Messrs. Routledge.

MESSRS. SMITH, ELDER & Co. are about to issue a "Cabinet Edition" of Mrs. Humphry Ward's novel 'Robert Elsmere,' in two volumes, small octavo.

THE *Classical Review* is to be enlarged from January onwards. We are glad to hear that this excellent periodical, which is calculated to do much service to British scholarship, is now established upon a pretty firm basis, having received a very fair amount of support, considering the indifference to learning prevalent in this country.

THERE will appear shortly from the University Press of Aberdeen another contribution to the already voluminous literature regarding Mary, Queen of Scots. A portion of this book, which is from the pen of "an elder of the Church of Scotland," deals with the famous document discovered in the charter room of Dunrobin, i.e., the dispensation of Pius IV. sanctioning the marriage of Mary and Bothwell. This document bears date February 17th, 1566, whereas the Pope had died in December, 1565; a discrepancy worth the attention of Mary's votaries.

MR. EDWARD COPPING, who has been on the staff of the *Daily News* for twenty-six years, and who was formerly Paris correspondent of the *Daily Telegraph*, has been compelled by serious illness to resign his post.

THE Local Examinations Syndicate at Cambridge has published the regulations of the new scheme for the promotion of home study. An ordinary student is to pay 10s. for one course and 19s. for two courses, while four courses (covering a year) will cost 11. 7s. By the formation of students' associations the expense will be reduced. No doubt this new scheme will give a decided impulse to education among the working classes.

THE Republic of Ecuador is distinguished among South American states for having the smallest amount of interest to pay on its national debt, and for being the most in arrears. It has lately been thinking of taking its place among solvent nations and paying its creditors what is due to them, but has deferred any immediate step towards remitting cash. As a preliminary, possibly, and an earnest of its national progress, the republic has decided on establishing three academies, one at Quito, one at Cuenca, and one at Guayaquil. The Treasury is to bear the cost of publishing the writings of the members. It is to be hoped each academy will furnish memoirs devoted to the inculcation of sound financial and economical principles.

A POOR novel, the name of which we do not care to advertise, has appeared in America, purporting to have been found among the manuscripts of George Sand. Some years ago the wretched stuff nearly victimized a publisher in New York, who, however, wisely wrote to Baron Dudevant on the subject. It is an exceptionally bold imposture.

MR. CLARENCE BOWEN, secretary of the committee for the celebration of the centenary of Washington's inauguration (April 30th, 1889), is preparing a history of that event. The Christmas number of the *Magazine of American History* will deal largely with the same subject, and contain several new portraits of Washington and his wife. The chief paper, on 'The Inauguration of Washington in 1789,' will be by Mrs. Martha Lamb, author of the 'History of New York,' and editor of the magazine, which has greatly improved under her management.

THE chief Parliamentary Papers of the week are South Africa, Bechuanaland, Further Correspondence, with Maps (2s.); Public Accounts, Third Report of Committee (2d.); Africa, No. 7, Reports on Slave Trade on East Coast, 1887-8 (1s.); and Consular Reports—Germany, Agricultural Condition of Bavaria (1d.); Russia, Agriculture of Poland for 1888 (1d.); Italy, Trade of Venice for 1887 (1d.).

## SCIENCE

### RECENT PUBLICATIONS.

*The World's Inhabitants; or, Mankind, Animals, and Plants.* By G. T. Bettany. (Ward, Lock & Co.)—Mr. Bettany has produced a readable compilation which is very largely illustrated, and which can, as he informs us in his preface, be obtained for "three half-crowns." It would be ungracious to look too critically at a large octavo volume of more than nine hundred pages and with about nine hundred illustrations which can be purchased for so small a sum, and we will not, therefore, make any search for the "imperfections" that the author tells us he knows will be discovered in it; some of the figures, however, rather force us to complain without making any search at all; but they are, perhaps, outweighed by the author's cleverness in selecting charming types of various kinds of female beauty, including a naughty Russian girl with a cigarette between her lips. The part devoted to the human race is much the largest, the animals and plants being very briefly dealt with. The early history of mankind is suitably treated, and though we do not think that the book can take the place of a geographical text-book, it, or its method, should certainly be studied by teachers of geography. The following will serve as an example of Mr. Bettany's style: "The Araucanians are a very homogeneous people, still very independent, wild, and warlike, having a large stock of horses and cattle, cultivating maize, wearing coarse woollen fibres, having several useful manufactures, and living in barbaric comfort under their chiefs. They are usually decorated with red and black paint. Both men and women are fine riders, and ride in the same fashion. Their houses are crowded and uncomfortable, made of wickerwork plastered with clay," and so on. There are probably many who will be thankful to Mr. Bettany for giving them at this season the opportunity of buying a useful, cheap, and showy present; and the youth who gets it ought to be thankful too.

THE only attraction of *The Home of a Naturalist*, by the Rev. B. Edmondstone and his sister

J. M. E. Saxby (Nisbet & Co.), is in the title, which promises a good deal, and excites the imagination. The book itself is a profitless collection of dull essays and tales which we can only recommend to a young heir who is in want of something which will get him into a proper frame for the funeral of a wealthy godfather. Inasmuch as we are all owed to death the remark, "How many of those dear ones that made Yule bright and gladsome have passed away—uncle, aunt, father, mother, and others of the family circle, all gone, and those who still survive, the youngsters of those days, scattered far apart!" is more depressing than novel.

*American Fishes: a Popular Treatise upon the Game and Food Fishes of North America.* By G. Brown Goode. (Sampson Low & Co.)—It is probable that this book of Mr. Brown Goode's will become exceedingly popular in the United States, and there is a great deal in it which should recommend it to ichthyologists and sportsmen on this side of the Atlantic. Mr. Goode's qualifications for the task which he has undertaken stand in no want of any certificate, and his critics need only apply themselves to the question of the way in which he presents his learning. This, we think, is excellent. Here is an example of a scientific paragraph:—

"One of the most ancient among the families of freshwater fishes is that of the pike—the Esocidae—a group of physostomous fishes, closely related to the flying fishes and the cyprinodonts, and not very distantly related to the salmon tribe. This family contains only the genus *Esox*, which embraces five species, all natives of North America, one, the pike, being a resident of the Old World as well. Geologists tell us that remains of the pike are found in abundance in the quaternary [quaternary] deposits of Europe, and that this, or closely related species, occur in the diluvial marl of Siberia, and in the chalks of the Eningen region. The wide distribution of the pike throughout the northern regions of Europe, Asia and America, indicates that this species was in existence many centuries ago, before the three continents became so widely differentiated as they are at present."

The following gives an account of the habits of the menhaden:—

"The arrival of the menhaden is announced by their appearance at the top of the water. They swim in immense schools, their heads close to the surface, packed side by side, and often tier above tier, almost as closely as sardines in a box.... At the slightest alarm the school sinks towards the bottom, often escaping its pursuers. Sailing over a body of menhaden swimming at a short distance below the surface, one may see their glittering backs beneath, and the boat seems to be gliding over a floor inlaid with blocks of silver."

Mr. Goode states in his preface that this book is not intended for naturalists, but for the use of the angler, the lover of nature, and the general reader. Fortunately for naturalists they come also under one or other of these heads, and such of them as can read a book about fishes in which the "technicalities of zoological description" have been purposely avoided will be as pleased as ourselves with one of the best books about fishes which we have seen for a long time.

*Annual Report of the Board of Regents of the Smithsonian Institution to July, 1885. Part II.* (Washington, Government Printing Office.)—The second part of the annual Smithsonian report deals with the condition of the United States National Museum, which appears to be making excellent progress. The list of accessions, we may remark, would be more generally useful and intelligible if some such system of classification as is adopted in the annual report of the British Museum were followed. As it is, we have "Plants" followed by "Indian Weapons," "Monkey," "Paint," "Lark." The greater part of this bulky volume is taken up by a very long and richly illustrated report on the George Catlin Indian Gallery, which is now in the United States National Museum, and is one of its most valued treasures. The work done by Mr. Catlin was of the highest importance, and, indeed, there is no more pressing work in science



than a careful record of the habits and customs of the aborigines of any part of the world where they may be still left.

#### GEOGRAPHICAL NOTES.

DURING the present season the Indian Survey operations will include the following pieces of work. One party will be engaged on cadastral surveys in Sibsagar (Assam); one party on topographical (2-inch) surveys in Quetta and Pishin, the 16-inch survey of Quetta and environs being now nearly completed; various cadastral operations will be carried on in the North-West Provinces and in Bengal; and the new large-scale survey of Calcutta will also be continued. In Bombay topographical surveys will proceed in the Southern Maratha country and in Gujarat, while in Upper Burma Major Hobday will continue the general survey of the country on the 1-inch scale, and the assistant surveyors will accompany the several expeditions undertaken from time to time. Triangulation will also be pushed forward in that province. In the Central Provinces and the Punjab traverse surveys will be mainly undertaken; and in Madras No. 19 party will be employed on forest surveys, the ordinary topographical surveys being suspended for the present. Some interesting topographical work will also be carried on in Kangra and adjoining tracts by Col. H. C. B. Tanner, whose geographical reconnaissances in the Himalayas have contributed so much to our knowledge of these parts during the last few years.

Recent events on the Indian frontier have led, and will in all probability lead still further, to an extension of our geographical knowledge of the trans-frontier districts. The Black Mountain expedition just concluded will result in an improved map of the valley of the Indus from Amb and Derbend in the south to Thakot in the north as well as of the mountainous tract to the eastward. Hitherto we have been dependent on the map issued after General Sir A. Wilde's expedition in 1868. A fair survey of this part of the course of the Indus was made by the Mullah about twelve years ago, but the two have never been combined, so that there is now, with the new military surveys just completed, an excellent opening for a new and improved map of the region in question. Of Hunza and Nager and Chitral a new map prepared by Col. Woodthorpe, C.B., will, we believe, accompany his report on his explorations. It is noteworthy by-the-by that a Russian explorer has recently been examining the Muztagh range to the east, a fact which indicates that our Central Asian neighbours are determined to leave no stone unturned in acquiring a minute topographical knowledge of the passes and routes which lead to India across this section of the Himalayas. Capt. Younghusband's daring journey over the Muztagh pass is still fresh in the recollection of all geographers, and his map and notes of travel furnished a good deal of new information. To turn to Sikkim, another part of the Indian frontier which is attracting considerable attention at present, there is a sad want of a good map. Lieut. Harman's survey of Sikkim proper, so far as one can ascertain, is not available to the public; and now that our negotiations with China are likely to lead to a new treaty with Sikkim and Tibet it would be convenient if the Royal Geographical Society would endeavour to supply this want by the compilation of a recent map of Sikkim, Chumbi, and the adjacent parts, for which ample materials exist, and a paper on which would be appropriate and welcome at this juncture.

Lieut. Wissmann is expected to start for Eastern Africa almost immediately in order to head an expedition for the relief of Emin Pasha. A start from the coast lying to the south of the Pangani being at present out of the question, there is some talk of his taking Vito, near the mouth of the navigable Tana, for his base of

operations. This would undoubtedly lead him through territories occupied by the dreaded Somal, Galla, and Masai, which no explorer has yet been able to pierce; but with a strong, trustworthy force under his command he may be able to compel a passage, notwithstanding any opposition that may be offered him.

#### ASTRONOMICAL NOTES.

THE *Nautical Almanac* has recently been published for the year 1892. Its "contents and arrangement are the same generally as those of the preceding year"; nor do we notice that any change whatever has been made from the data and authorities employed for 1891. No phenomena of special interest are expected to take place in 1892. The sun will be totally eclipsed on the 26th of April, but the totality will be very short, and only visible in a small portion of the South Pacific Ocean. There will also be a large partial eclipse of the sun (invisible in Europe) on the 20th of October; a partial eclipse of the moon, visible in this country, on the 11th of May; and a total eclipse of the moon on the 4th of November, which will be best seen (though the duration of totality will be very short) in China and India, and only partially in Europe. Whilst speaking of eclipses it may be worth while to refer to the total solar eclipse of the 1st of next January (1889), which will be best seen in the north-western states of America, the duration of totality at San Francisco amounting to about two minutes, the greatest that it will be on land.

M. Schulhof has published (*Ast. Nach.*, No. 2867) elements of Tempel's second periodical comet for the approaching return to perihelion, which he finds will take place on the 10th of February, 1889. That comet was discovered on the 3rd of July, 1873, and its period of revolution amounts to only about five years and a quarter. It was observed in the autumn of 1878, but no observation was practicable at the following return towards the end of 1883, when it was due in perihelion on the 20th of November. Apparently the conditions of visibility are even worse at the approaching return early next year, for M. Schulhof remarks in reference to it: "La comète reste toujours trop près du soleil, et il n'y a malheureusement aucun espoir de la retrouver." Nor does he give us much hope with regard to the succeeding return of this small body, for he adds: "En 1894 les circonstances de visibilité seront, après le passage au périhélie, un peu plus favorables qu'en 1883, époque à laquelle MM. Tempel et Hartwig eurent voir des traces de la comète sans pouvoir l'observer."

The Wolsingham Observatory (Rev. T. E. Espin) has been removed to a new site at Tow Law, about three miles to the north-east of the former one, and 1,000 feet above the level of the sea.

Mr. Denning observed a considerable number of Leonid meteors on the morning of the 14th ult., several of which were remarkable for their great brilliancy. Two were equal in this respect to the planet Jupiter; and one of these appears to have been observed by Mr. Backhouse at Sunderland as well as by Mr. Denning at Bristol.

It is now about fifty years since Encke considered he had proved that the mean motion of the periodic comet which is called by his name was subject to a regular acceleration (diminishing the length of each successive period by about two hours and a half), and that this was probably the effect of a resisting medium acting upon the comet when in that part of its orbit which is nearest to the sun. It was natural to desire some confirmation of this in the observed motions of other periodical comets. None such, however, was forthcoming, until in the year 1880 the late Prof. von Oppolzer, of Vienna, thought he had obtained it in a discussion of the motions of a small comet which, although first discovered by Pons in 1819, was not recognized as periodical until its return in 1858, when it was

rediscovered by Prof. Winnecke at Bonn, and shown to be revolving round the sun in a period of about five years and a half. It escaped observation in 1864, but was observed at the returns of 1869 and 1875, as it also was in 1886 (though not in 1880, the year of Prof. von Oppolzer's investigation). Meanwhile, a very curious circumstance resulted from later calculations by the late Dr. von Asten, of Pulkowa, which were continued after his death by Dr. Backlund, and published in 1886. It was to the effect that the acceleration in the mean motion of Encke's comet had very considerably diminished in amount about twenty years ago. Dr. Backlund remarks that there is apparently only one plausible explanation of this, namely, that it is due to some unknown physical change in the comet. The subject is evidently a fruitful one for further investigation; but the reason why we refer to it now is because Herr von Haerdtl, of Vienna, has recently made a re-discussion of the motions of Winnecke's comet (which has, as mentioned above, been observed at another appearance since Oppolzer's investigation), and finds that no acceleration whatever of the mean motion is shown, the actual figures indicating, indeed, a slight retardation, but far too small to justify any conclusion other than absence of change in the mean motion and length of period.

#### 'MARRIAGE OF NEAR KIN.'

MAY I call attention to what appears to me to be rather a flagrant case of literary piracy? Under the title of 'Huwelijken tusschen Bloed-ervanten,' a Mr. N. P. van der Stok has published a work which is merely a translation of the first edition of my 'Marriage of Near Kin,' 1875. He has added a little padding of his own, it is true, and a few additional facts, mostly of little importance; but he is ignorant of the appearance of my second edition last year, which, owing to the advance of knowledge during the interval, I had almost entirely to rewrite. Adding insult to injury, he says (p. ix):—

"Voor zoover ik heb kunnen nagaan, bestaat er slechts één werk in den geest van het onderhavige. Het is: 'The Marriage of Near Kin.' ..... Ik maakte met dat boek kennis, toen ik reeds een groot deel van mijn materiaal had verzameld. Het gevolg was, dat een groot aantal feiten, door mij bijeengebracht, ook in Huth gevonden werden; terwijl het bleek, dat een groot aantal onderzoekingen, waarnemingen, mededeelingen of meeningen den Engelschen schrijver onbekend gebleven waren. Ik behoeft slechts te verwijzen naar de achter in dit boek geplaatste lijst der *Nederlandsche* geciteerde werken..... 't welk alles, natuurlijk, voor den Engelschman niet bestond, om te doen zien, hoe onvolledig het werk van Huth is."

I may add that I am quite ready to substantiate my statement when the need arises.

ALFRED H. HUTH.

#### SOCIETIES.

SOCIETY OF ANTIQUARIES.—Nov. 22.—Dr. J. Evans, President, in the chair.—Sir J. C. Robinson called the attention of the Society to the treatment of the tower of Swanage Church, Dorset, by a leading parishioner, who had replaced the old mullions and louveres of the belfry windows by new, in spite of the good condition of the old work, and had now commenced the insertion of a stone moulding round the clock face, to the great disfigurement of the tower. All this had been done without a faculty. After some discussion it was unanimously resolved: "That this meeting of the Society of Antiquaries desires to express a hope that the Bishop of Salisbury will not sanction any plan that involves the alteration or destruction of the ancient character or of any of the ancient features in the interesting old church tower at Swanage."—Mr. G. Scharf communicated to the Society descriptive notes of a portrait of Mary, Queen of Scots, from Osborne House, exhibited by command of the Queen.

Nov. 23.—Dr. J. Evans, President, in the chair.—A letter was read from Mr. A. Hartshorne drawing attention to the unprotected state of the Eleanor Crosses, especially of the one at Northampton, and



suggesting that steps should be taken to get them included in the Ancient Monuments Act.—Mr. Talford Ely read a communication on the armorial devices on black-figured vases at Berlin. The old idea was that shield devices were specially appropriate to certain divinities, but this could not be correct, for giants use the same devices against the gods. In heroic times no special heraldic device was assigned to particular people, the warriors before Troy being distinguished by their personal appearance. In historical times shield devices in some states served as a uniform, e.g., *lambda* on shields of the Lacedæmonians. The descriptions given by the poets are imaginative. Mr. Ely pointed out that with few exceptions the shields represented on the earlier vases at Berlin present types of rapid motion, such as the butterfly, flying bird, darting snake, and running horse, the original idea perhaps being to cause fear. There are certain apparent exceptions, but nearly all the early devices agree in a connexion with the idea of rapid advance.—Mr. W. de Gray Birch, through the kindness of Mr. Franks, exhibited and described a fine silver seal, of unusual size, of the Mayor of the Staple of Westminster, *temp.* Richard II. The device consists of two keys in saltire between four woolpacks.—Mr. Willis-Bund read a paper describing the recent excavations at Strata Florida Abbey, Cardiganshire, carried out by Mr. Stephen Williams. At present very little more than the abbey church has been cleared, but an unusually fine series of tile pavements has been uncovered and a remarkable row of gravestones laid bare on the east of the south transept, with headstones carved with interlacing knotwork.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 21.—Rev. S. M. Mayhew in the chair.—Mr. C. Lynam exhibited a singular flat plate of copper of thirteenth century date, on which were engraved two seal-like medallions, one representing David with the harp. It was found in Staffordshire.—Mr. Harris described some interments which have been found in the chalk near Havant. They consist of pit-like cavities 20 ft. deep and 4 ft. square. At the base are traces of burnt matter and bones.—Mr. E. Way described a number of fragments of Roman pottery recently found near St. George's Church, Southwark.—Mr. J. W. Grover exhibited a magnificent thirteenth century cross of brass with Limoges enamel and jewels.—The Rev. S. M. Mayhew exhibited a series of antiquities, among which may be noted a vase found near Bethany, an impression of the Great Seal of Charles I., old miniatures of Charles I., and many personal relics of William III.—A paper was read by Dr. J. Stevens on an early British cemetery which has recently been discovered and excavated at Dummer, Hants. The site is at Middle Down Field, 655 feet above sea level, and close to an ancient trackway leading from Winchester to Silchester. The bodies have been burnt and the ashes arranged in rough hand-made urns, inverted over the remains. Fourteen or fifteen urns have been found at a distance of only a foot below the present level. There were no signs of any tumulus.—The second paper was by Mr. H. Syer Cuming on personal relics of William III.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 4.—Sir G. B. Bruce, President, in the chair.—It was announced that fourteen Associate Members had been transferred to the class of Members, and eighty-five candidates had been admitted as Students.—The first ballot for the session 1888-9 resulted in the election of eighteen Members, eighty-seven Associate Members, and four Associates.—The paper read was 'On the Influence of Chemical Composition on the Strength of Bessemer-Steel Tires,' by Mr. J. O. Arnold.

ROYAL INSTITUTION.—Dec. 3.—Sir J. Crichton Browne, V.P., in the chair.—Mrs. C. Daniell, Miss C. Naden, Col. T. E. Tennant, Rev. H. T. Cart, Dr. B. W. Richardson, Mr. W. D. Bohm, and Mr. J. Goodall were elected Members.

SOCIETY OF ENGINEERS.—Dec. 3.—Mr. A. T. Walmisley, President, in the chair.—A paper was read 'On High-Pressure Steam and Steam-Engine Efficiency,' by Mr. W. W. Beaumont.

ARISTOTELIAN.—Dec. 3.—The President in the chair.—Messrs. H. A. Blunt, L. A. Selby-Bigge, and F. H. Perry-Coste were elected Members.—Papers were read by the President, Messrs. F. C. Conybeare and G. F. Stout on the subject 'Can the Nature of a Thing be learnt from its History alone?'

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'The Colours of Polarized Light,' Part II. Prof. S. Thompson.
- Society of Engineers, 7½.—Annual General Meeting.
- Surveyors' Institution, 8.—'The Prospects of an Agricultural Revival,' Mr. A. D. Wells.
- Society of Arts, 8.—'Light and Colour,' Lecture III., Capt. W. de W. Abney (Gunter Lecture).

- Mon. Teachers' Guild, 8.—'Object Lessons, their Use and Abuse,' Mrs. Scott.
- Geographical, 8½.
- Tues. Horticultural, 11.—Fruit and Floral Committee; 1. Scientific Committee; 2. Election of Fellows.
- Civil Engineers, 8.—Resumed Discussion on Mr. J. O. Arnold's Paper, 'The Influence of Chemical Composition on the Strength of Bessemer-Steel Tires.'
- Anthropological Institute, 8½.—'Exhibition of a New Form of Anthropometric Instrument, specially designed for the Use of Travellers,' Dr. J. G. Garson; 'Social Regulations in Melanesia,' Rev. R. H. Codrington; 'Australian Message Sticks and Messengers,' Mr. A. W. Howitt.
- Wed. Society of Arts, 8.—'Explosives,' Mr. W. H. Deering.
- Microscopical, 8.—'Revision of the Genus *Auliscus*, Ehrb.,' Mr. J. Rattray; 'Notes on the Frustule of *Surirella pennata*,' Dr. F. H. Bowman.
- Thurs. Royal, 4½.
- London Institution, 6.—'Life-History of some Plants,' Prof. C. Stewart.
- Telegraph Engineers, 8.—Annual General Meeting; Discussion on Mr. Edmunds's Paper, 'On a System of Electrical Distribution.'
- Mathematical, 8.—'A Method of Transformation with the Aid of Congruences of a Particular Type,' Mr. J. Reilly; 'The Equilibrium of a Thin Elastic Spherical Bowl,' Mr. A. E. H. Love.
- Antiquaries, 8½.—'Monumental Brass formerly in Croydon Church,' Rev. W. Greeny; 'Carved Ivory Casket,' Sir J. C. Robinson; 'MS. Notes on Ancient Rome by Pirro Ligorio, circa 1550-70,' Prof. J. H. Middleton.
- Fri. Civil Engineers, 7½.—'The 26-knot Spanish Torpedo-Boat Ariete,' Mr. J. King-Salter (Students' Meeting).
- New Shakespeare, 8.—'Shakespeare's Development in Comedy,' Miss G. Latham.
- Astronomical, 8.

Science Gossip.

MESSRS. MACMILLAN & Co. have in the press a new work on Darwinian by Dr. Alfred R. Wallace. It aims at establishing the theory of natural selection on a firmer basis, and also deals with the various supplementary theories which have been put forth since the publication of the sixth edition of 'The Origin of Species.'

IN accordance with the terms of their charter, the Royal Society met on St. Andrew's Day for the election of the Council and officers for the ensuing year. The President (Prof. Stokes) in his anniversary address, having recounted the large amount of publication work accomplished during the past year, drew attention to some scientific problems which might probably be solved in the more immediate future—in particular the constitution of nebulae and the self-luminosity of the nucleus of comets. In connexion with these problems the recent work of Mr. Lockyer was noticed at some length. The medals were then presented, and in the evening the Fellows and their guests, to the number of 175, dined together in Willis's Rooms, the speakers being the President, the Treasurer (Dr. J. Evans), the Lord Chancellor, Sir Frederic Leighton, Mr. Crookes, Prof. Osborne Reynolds, Sir John Lubbock, and the United States Minister.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS.'—DORAT'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

CHRISTMAS BOOKS.

THE edition of Dorat's *Baisers*, translated into verse by Mr. H. G. Keene, and illustrated from the famous original plates after Eisen and Marillier, which Messrs. Vizetelly have published, will hardly excite much censure on the score of morality, though both verse and cuts are occasionally, as Dorat's good-natured contemporaries in England would have said, "a little warm." The poet's bird-paradise verses, largely imitated in point of matter from Johannes Secundus, and expressed in the most flowery and honeyed style of the eighteenth century, can hardly be fatal to the most fugitive virtue. They are pretty verses, however, for all their artificiality, and Mr. Keene has succeeded in retaining a fair share of their prettiness, which is much more easily transferable than in the case of higher poetry. Different language is necessary in respect of the plates. They, it is hardly necessary to repeat, are also "a little warm"; but in artistic beauty they are quite the *ne plus*

*ultra* of their particular kind, the vignettied and highly ornamented "copper cut." The tail-pieces are sometimes almost more beautiful than the larger and more elaborate illustrations at the head, and in both the delicate profusion of ornamental detail, harmonized into a whole of refined beauty, is quite marvellous. Collectors, of course, are rather indignant with these reproductions: first, because they to a certain extent lessen not the value, but the sense of exclusive possession attaching to the originals; and secondly, and with more reason, because the worn plate cannot do full justice to the artist's work. It is undeniable that these plates are worn, but quite enough remains of their original delicacy to give pleasure to all but the most fastidious. In point of mechanical production there is nothing but praise to give to the book; for the paper and print are excellent, the binding is comely, and the stitching is honest thread, and not the detestable wire which has marred of late even some of the handsomest books. The whole forms an exceedingly pretty gift-book, not perhaps, as Dorat himself reprehensibly suggests, for girls of fifteen, but for almost any one else.

*Irish Pictures.* Drawn with Pen and Pencil by Richard Lovett, M.A. (Religious Tract Society).—Mr. Lovett is to be congratulated on the successful performance of a feat which we had believed impossible: in this year of grace 1888 he has written a book on Ireland with no mention of politics, and in which Mr. Balfour's name occurs not at all, and Mr. Parnell's only in connexion with the bridges and roads that have been named after the leader of the Nationalist party. Mr. Lovett has done more than this: he has contrived to let us forget for a moment that the Irish race is divided into sheep and goats (the right hand and the left depending, of course, on the side from which we regard the flock), and he has sketched a very just picture of a beautiful country inhabited by a hospitable nation for whose history every unprejudiced person must feel the keenest sympathy. But if Mr. Lovett's work gains much by his silence on matters political, it is inevitable that it loses much by this reticence. The home life of the peasantry, the wretched hovels that disfigure such lovely regions as Bantry Bay, the nature of the crops, of the farming or the lack of it, the deserted appearance of both town and sylvan districts, and the ruinous condition of the country seats, are matters accounted for by each side to the detriment of the other, and therefore are excluded from this very interesting book. What remains is an impression of a country where the air is soft and mild; where sunshine follows shower the year round with April brightness and April charming, annoying inconstancy; where the grass is always green and the swift rivers rush tumultuously; where heather and gorse have a fulness and a length of flowering time unknown in drier countries; and where the hawthorn lies white and thick on the hedges till the last days of June, and the whole air is sweet for long weeks with its perfume. In such gentle charms as these, no less than in its rugged coast, grand rocky islets, and stormy sea, consists the charm of Irish scenery, and it is no small matter to have gorse that is a blaze of golden fragrance from April to October, and woods that are carpeted with flowers the summer through. The numerous woodcuts are well chosen, though less well executed; many of them are from photographs, others have seen the light before, and none has much merit save as illustrating the text. This, however, deserves nearly unqualified praise, for it gives the intending tourist a better idea than any guide-book of what he may hope to see and how to see it; and being written with the genial but dispassionate judgment of one who likes Ireland, but does not love her, it raises no hopes that cannot be fulfilled to all who are fond of nature and can submit to broken weather.

SEVERAL volumes of illustrated magazines are before us. The most ambitious in its aims in pictorial matters is the *Universal Review* (Sonnenstein & Co.). Mr. Quilter's novel has turned out unfortunately for him, for M. Daudet's tale is quite unworthy of its author; but among his other contributors are Mr. Samuel Butler, Mr. Wilkie Collins, Mr. Llewellyn Davies, Mr. Freeman, Mr. Henley, Mr. Frank Hill, Mrs. Lynn Linton, and Mr. Verrall.—The cuts in the *Woman's World* (Cassell & Co.) are more conventional than those in Mr. Quilter's journal, and if never so good as some of his, are never so bad as his failures. Mr. Wilde's letterpress, however, is not so good as that of the *Universal Review*. Quality has been sacrificed in some measure to quantity.—The volume (Unwin) of the *Century* (May to October) contains clever cuts and plenty of light reading.—*Cassell's Family Magazine*, of which Messrs. Cassell send the volume for 1888, is a good specimen of a popular magazine.—The same praise may be given to the *Leisure Hour* (Religious Tract Society), although, not being so carefully worked off, it hardly makes such a show.—*Illustrations*, which Mr. Heath edits (Kent & Co.), has decidedly improved this year.

We have to thank Messrs. Warne & Co. for a reprint of another of Mr. Lear's ever memorable volumes, *More Nonsense*, a truly delectable book.

#### NEW PRINTS.

AN etching, a proof with the *remarque*—a violin, bow, and music scrolls—of a plate by M. A. Mathey, after M. Munkacsy's picture 'The Last Moments of Mozart' (the composer directing his 'Requiem'), has been sent to us by Mr. Obach as agent for M. Sedelmeyer, of Paris. The original design is in the painter's best vein, incomparably finer than that of his melodramatic Scriptural compositions. Mozart is represented seated in a chair and supported by a pillow, the whiteness of which is judiciously employed in the *chiaroscuro* of the design. He is in the act of faintly beating time to the voices of three singers who surround the harpsichord on which a musician is playing; four gentlemen listen and, with varied expressions, watch the dying master, whose son and wife have placed themselves behind the chair. All the faces are original, natural, and sympathetic, as well as suited to the subject and the scene, and nothing could be truer than the actions and attitudes. The very lighting of the room and the strong *chiaroscuro* are in keeping with the solemnity of the theme. We have seen many fine specimens of M. A. Mathey's work, but none better than this, in which he has happily transcribed his subject, the higher elements of which, such as the intense expressions, diversified as they are by the idiosyncrasies of the spectators, have been rendered with rare success and skill. This is exceptionally observable in the faces of the wife and the singers. The sole shortcoming of the picture is the largeness of Mozart's figure. The etching *per se* is practically beyond challenge.

Mr. Leggatt, of Cornhill, has forwarded a fine *remarque* proof on vellum of M. Le Rat's large etching after G. Bellini's portrait of the Doge Loredano in the National Gallery. A hundred and fifty proofs on vellum only, we are assured, and no inferior states whatever, have been printed, and the plate has been destroyed. The *remarque* consists of the Loredano escutcheon from the tomb of the doge at Venice. The etching is in every way a remarkable work, worthy of Bellini, his picture, and the etcher, who has given the true expression, colour, light and shade, and elaborate, yet simple modelling of his original with extraordinary success. The way in which the coloration and tonality of a most difficult picture have been reproduced by M. Le Rat surpasses even our high estimate of his powers. The green and white of the

mantle, the brownness of the band round the cap, and the broken tones of the background are before us. It may be hypercritical to say that the contours of the features are a little thinner and more wasted than in the original, and that the fine golden-brown carnations are a trifle darker, compared with the cap, than in the picture. At any rate, these shortcomings hardly affect our admiration for the etching, which is the finest reproduction existing of one of the noblest portraits in the world.

Mr. Lucas has published an excellent etching, of which he has sent us a *remarque* proof, by Mrs. M. Morris, after 'Summer Rain,' a landscape by Mr. Vicat Cole, a vista of a wide and shallow stream, with cows and willows on either hand. The picture is one we do not admire, but it has certainly been carefully studied by the lady, whose plate is creditable to her skill and her sympathy for her subject. The masses have been studied with feeling and reproduced with judgment, and the movements of the foliage are deftly suggested. We think the shadows throughout have been laboured to a blackness deeper than the original required, but this does not spoil the etching.

Mr. Mendoza has sent us an artist's proof of a large plate mezzotinted by Mr. T. L. Atkinson after Mr. E. S. Waller's upright picture called 'The Lady of the Lake,' because it represents a tall damsel punting herself across a willowy pool of the upper Thames, and attended by three capably designed swans, whose plumage supplies the contrast required for the sails of the voyager, and the middle tones of the water and landscape. Although we wish Mr. Atkinson a nobler task than that of reproducing this popular, but not unmeritorious picture, it is our duty to say that he has done justice to an easy subject which, as is usual with Mr. Waller's works, lends itself to this sort of mezzotinting. The figure is a capital specimen of a graceful kind; the landscape suits it perfectly, and everybody ought to be pleased with both.

#### THE SOCIETY OF PAINTERS IN WATER COLOURS.

##### WINTER EXHIBITION OF SKETCHES AND STUDIES.

(First Notice.)

THERE are nearly five hundred drawings in this exhibition, a somewhat unusual number, but the great majority (though there are some signal exceptions, which we shall mention presently), being as highly finished as those which form the staple of the summer gatherings of the Society, cannot be called either sketches or studies. The most important work of all, Mr. E. Burne Jones's *Caritas* (No. 30), is a complete picture carried out with nearly, but not quite, all his customary care. The standard of the exhibition in general is higher than common, and the choice of subjects is unusually interesting. It would be still more attractive if several of the more distinguished contributors, who do not often fail to send something, had been represented on this occasion. Mr. Alma Tadema, Mr. G. Boyce, Mr. B. Bradley, Mr. A. D. Fripp, Mr. H. Hardy, Mr. A. Moore, and Mr. J. W. North are absentees. Mr. A. Hopkins, Mr. T. Lloyd, Mr. H. Moore, Mr. F. Powell, and Mr. H. C. White each send one picture only, which is not their usual practice.

The most attractive things in the gallery are some studies that are really studies in the highest sense of the term, and worthy of any exhibition. They not only confer high distinction on the Society, but serve to conceal its weakest point—a point in which it is weaker, we think, now than at any period of its long and honourable history. We mean that lack of capable and original painters of figure subjects who cherish higher aims than Mr. Dobson, or Mr. Haag, or Mr. Lockhart.

Mr. Burne Jones's 'Caritas' we briefly described some time ago, and we need now only say that it represents, on a scale unusual for whole-length figures in water colour—that is about half

life size—Charity, clad in red and blue, and holding on each arm a babe with a beautiful and innocent face. Four infants are grouped at her feet; one of them (like the devotees of the Cintola who were often painted in Spain and Portugal, and pretty often in Italy too) grasps the girdle of his protector. It is a decorative work of high value and lovely colour, distinguished by the pathos of the thoughtful and innocent faces not less than by the simplicity and choiceness of its style. It is, nevertheless, not one of the artist's masterpieces. Much more interesting to the student, because they admit him, so to say, into the workshop of the artist, and are in keeping with the true *raison d'être* of the exhibition, are the studies from nature—embodying some of the choicest elements of his art in its highest and most characteristic shape—Mr. Burne Jones has sent, as *Study of a Head* (81); the *Study of a Head* (85); *Study of a Head for a Picture*, from the *Song of Solomon* (88); *Study for Mermaid*, in the *Picture of 'The Depths of the Sea'* (95); and *Study of a Head* (98). They are lovely illustrations of beautiful forms and expressions instinct with Raphaellesque sweetness, and something of the soft animation and charm of Correggio at his best. The drawing and modelling of the faces in their sculptural completeness and purity of type remind the visitor of the technique of Da Vinci. We shall long remember the tender sentiment of the first on our list, and the exquisite elegance of No. 85, which rivals, if it does not excel, its neighbour. Nor will the witchery of the mermaid's smile in No. 95 soon be forgotten by those who study it. Here is more loveliness and less of a weird and wicked charm than the finished head in the picture gave. Very attractive, although the work is comparatively inferior, is the rapture of the upward look of No. 98. The Society has also obtained from this artist's portfolios *An Angel* (62), showing a delightful sense of grace; *Design for the Figure of Hope* (84); and *Design for the Sides of Pandora's Box* (97), which, with details like *Study of Drapery* (93), attest the research their author goes through while preparing his pictures.

Sir F. Leighton exhibits similar specimens of loyal care in his *Study of a Draped Figure* (87), *Study of a Draped Figure of Andromache* (90), and *Study of a Draped Figure* (94), all of which were made with black and white pigments on brown paper, while, as in the studies of the more learned of the old masters, all the details of the contours of the figures and the textures and quantities of the garments which cover them are fully thought out. In these, as in Mr. Burne Jones's contributions, the folds and substance and even the lights and shadows of each piece of drapery are represented not merely with grace and what may be called the logic of draughtsmanship, but with that fine sense of style which is known to us moderns as the characteristic quality of the antique and the noblest works of the Gothic and the true Renaissance.—Mr. Poynter vies with his colleagues in studies of a severe and beautiful character which ought to be much more honoured amongst us than they are. See his *Study*, &c. (80), and *Study of a Head* (100), a most noble drawing in black chalk of a youth's head in full front view. His eager look could not be more spontaneous and sincere. No. 104, *Study for a Picture*, probably of Mariana, depicts a very thinly draped lady who has risen from her couch and looks eagerly out of a window. The semi-transparent tissue hardly veils the full contours its sharper folds accentuate, and does not conceal the grace and spirited expression of the attitude which it was the artist's object to study. Fine as the figure is, we cannot fail to notice a difference, due to using two models, between the statuesque character of the face and the voluptuousness of the figure. The bust is a little too full, the shoulders are a trifle too wide for the hips, and the head, very elegant in itself, may be somewhat too small for the true canon of proportion. Yet



even if we are right, it is a charming study of the higher class.

In its way, Mr. Crane's impressive *Study from the Sand* (65)—a picture of dunes, sparse seaside herbage, and a dark blue, ominous-looking range of mighty hills—is, though less ambitious, as a specimen of style worthy to be ranked with any of the above. The colour is very pure and brilliant; the technical method is most simple, yet most learned; and the type, though it is less attractive, adopted for the purpose is classic of a fine kind. Similar praise is due to the same artist's *Harlech Castle, Evening* (221), and *Harlech Castle* (284). *A Study of Mediterranean Blue* (293) suggests a sapphire sea surging under intense light. The waves are modelled with facility obtained by severe studies. Several sketches made in Greece with unexceptionable skill by Mr. Crane will not escape the lover of true art.

There are few more acceptable things of its kind in the gallery than Mr. Buckman's *Outside a Country Posada* (5); the colour, if old-fashioned in style and a little opaque, is broad, and the touch is firm and free.—In the capital and broad drawing of old houses and steps in soft sunlight called *Mont St. Michel* (6) Mr. A. W. Hunt has chosen an unusual subject. *Whitby Smoke* (76), by the same artist, is an unfortunate example of manner, and suggests that this fine artist might possibly sink to the level of Miss Montalba. Both the subject and its treatment are hackneyed. *Whitby, Moonlight from the Sands* (92), is more acceptable, because fresher and firmer. The subject of *Robin Hood's Bay* (172) with good reason fascinates the painter and his admirers; and he gives once more, with variations, what he has repeatedly depicted. Mr. Hunt excels in the drawing and delicate treatment of light, colour, and shadow as they are seen in the gently curving bay, and in the right delineation of the vapour which half obscures the distance and serves to broaden it while it adds the expression of mystery to it. The treatment of the clear shadow of the cliff projected on the sea (a subject Mr. Hunt enjoys thoroughly) is one of the choicest things in this gallery. *Schloss Etz* (188) is inferior to a much more brilliant picture of the same subject, but its sobriety is delightful. Putting aside some genuine but unimportant studies (Mr. Hunt never makes what is popularly called a sketch), we come to No. 359, a majestic subject, *Whitby* seen from the high land east of the abbey during a stormy sunset. A furious sea is raging under the shadow of the cliffs, and the air is charged with mist and spray. If it is true that few water-colour drawings would bear enlarging, this is certainly an exception of the highest value, and one of many to be found among the artist's works. Excelling in style, imaginative dignity, and a sort of stately passion which it would be hard to describe, *Wind of the Eastern Sea* is an epitome of poetry and high art in landscape. *Naples* (376), a new and effective rendering of a subject Mr. Hunt has previously selected with true sense of his own capacity, is not to be overlooked.—Mr. M. Hale is happy in the bright, simple, and tender *Walton Bay* (8), sunlight, a calm sea indenting a rocky coast. Some indications of the lamp are not pleasant.—There is much of the lamp in Mr. S. P. Jackson's drawings of the Cornish coast, which are again numerous, but being self-consistent and in harmony with their own conventions, they do not offend us, while a sort of sad and stately poetry pervades them, and their motives are pathetic. Confining himself within a narrow range of fancy and to a limited technical field, Mr. Jackson succeeds where most of us would fail and become mannered, if not dull. An instance of this presents itself in *Trevone* (15), where the sunset seems to be fading, while the sea throws its huge breakers slowly and almost rhythmically on sands lying between dim, grey headlands. Of that intense veracity

and true realism which, in various ways, imparts so noble a charm to the works of Mr. Crane, Mr. Hunt, and Mr. Boyce, there is next to none in such pieces as this, which has, moreover, technical shortcomings we need not lament, because Mr. Jackson's art exists in spite of them. In *Mawgan Porth* (17) the composition, as is frequently the case in works of this artist, is massive, and the subject impressive. *Finis* (41), the latest twilight on a mournful coast, is quite grand in its conventionalities, not to say mannerisms, not one of which is less than fine. The same may be said for *A Ground Sea* (180), while *A Gathering Sea Fog* (219) is noble in motive.

#### EXCAVATIONS NEAR THESPLE.

THE Greek press informs us that:—

"The eastern slopes of Mount Helicon have been for some time the site of excavations carried on by the Greek Government with a staff of twenty-five workmen under the supervision of Dr. Kastromenos, and having in view the discovery of the sanctuary of the Muses. The precise locality has long been known to archaeologists, as former excavations on the spot brought to light large square stones with inscriptions marking them as the seats of the Muses. The object of the present excavations is to clear the whole sanctuary, which is covered with soil and fragments of rocks as well as with the foundations and walls of a church erected some years ago on the very site of the sanctuary, and now in ruins. A finger belonging to a bronze statue of life size has been found on this spot, and it is hoped that the discovery of the entire statue will follow.

"At a little distance from the sanctuary a semi-circular space, on which are to be seen blocks of rock set after the fashion of seats, is supposed to indicate the site of the theatre of the Muses, recorded by Pausanias as *arion theas*, and described by him as situate close by the sanctuary. Further remains are represented by a wall built of large rough-hewn stones, which, it is conjectured, may form part of the *skênê*. The pending excavations will, however, throw light on this question.

"A discovery of considerable historical importance is that of an inscription recording the speech made by the Emperor Nero, before his return to Rome in 67 A.D., to the Greeks assembled at Corinth." On this occasion the emperor confirmed by word of mouth the grant of freedom and independence proclaimed by a herald at the instigation of Flamininus two centuries before. This confirmation, delivered by the emperor in person (as we learn, amongst other writers, from Plutarch and Suetonius), was inscribed on *stelai*, which were set up in many parts of Greece. The inscription in question is on one of these *stelai*, and at the present moment lies in the church of the village occupying the site of the ancient deme Akraiphion, in the vicinity of the Copaia lake, where it was discovered walled in, and whence it is shortly to be transferred to Athens. On the same *stèle* is a decree in honour of Nero drawn up by the citizens of Akraiphia.

MARY C. DAWES, M.A.

#### Sir J. Gossig.

At a general assembly of Academicians and Associates held on Wednesday evening Mr. J. Bagnold Burgess, painter, was elected an Academician.

THE Society of Painters in Water Colours may be congratulated on the fact that, in deference to a unanimous desire of his brethren, Sir John Gilbert has withdrawn his resignation of the presidency, and was re-elected to the office he has long and honourably held.

THE galleries at the Royal Academy containing the Students' works competing for this year's prizes will be open to the public on Tuesday next from 11 till 4 o'clock.

THE South Kensington Museum has acquired a large number of Japanese sword-guards (*tsuba*), which have been arranged in chronological order in the Oriental Court, beginning with the fifteenth century and ending with the nineteenth. There are examples of guards in iron and the shakudo and shibnitschi alloys; some are plainly chiselled, while others are beautifully inlaid with silver and gold in landscapes, figures, and mythical stories. Many of them are en-

graved with the names of artists from the great school of metal-workers, amongst which those of Nara, Choshin, and Gato are very famous.

In the Architectural Court at South Kensington there are now several additions to the collection of plaster casts of Renaissance sculptures. Against the west wall is a copy of the tomb of Archbishop Federighi, by Luca della Robbia. On the same wall are two lunettes by Andrea della Robbia, one of the 'Annunciation' and the other of the 'Meeting of SS. Dominic and Francis.' Another important cast illustrating the development of sculpture is that of the 'Virgin and Child' which on its base bears the name of Giovanni Pisano. In the Persian Court are two lustred and glazed columns with capitals, from a large mihrab. They are but fragments, having been very roughly removed from a mosque.

UNDER the auspices of many artists and antiquaries, including Lords Wharncliffe and Wemyss, Sir F. W. Burton, Sir A. H. Layard, Sir F. Leighton, and Mr. Alma Tadema, Mr. Armstrong, Mr. Colvin, Mr. R. S. Poole, Mr. Poynter, and Mr. Henry Wallis, a society has been formed entitled "Committee for the Preservation of the Monuments of Ancient Egypt." These relics have been, as everybody knows, a subject of anxiety to antiquaries, and recent travellers have reported emphatically that unless immediate steps are taken to save them, by reparation and otherwise, the speedy destruction of the ancient buildings of the Nile Valley is inevitable. The society proposes to bring the facts before the public generally, and to endeavour to induce the authorities to arrest the ruin. Mr. Poynter is the honorary secretary.

It is of less importance to the student of the history of London that the Metropolitan Board of Works proposes to expend nearly 400,000*l.* (382,500*l.*) in the widening of three thoroughfares of secondary importance than that one of these operations will, at the estimated cost of 169,500*l.*, utterly destroy nearly all that is still characteristic in Kensington High Street east of the church. On the west of the church the quaint statues and not ungraceful façade of the old Charity School by Vanbrugh vanished nearly ten years ago to make room for a poor Jacobean Town Hall, which occupies its site. Still further west a useful improvement, effected at a huge cost, has been the widening of Hammersmith Road near the hospital. It is a great pity the trees which till lately graced the place were, as it seems to us, most needlessly destroyed, and the road rendered bald and vulgar.

LECTURES on architecture, its history and ornament, will be delivered at St. James's Hall by Messrs. G. A. T. Middleton and C. Orr on Wednesday evenings, the 12th and 19th inst., the 2nd, 9th, 16th, 23rd, and 30th prox., and the 6th, 13th, 20th, and 27th of February next.

THE January number of the *Magazine of Art* will contain a photogravure after Sir J. Millais's 'Mr. Gladstone,' which is at Christ Church, Oxford, one of seven illustrations of the same orator in diverse circumstances, suited to a paper on his portraits, which include Mr. Woolner's bust and Mr. Richmond's picture,—likewise an article by Mr. G. F. Watts, entitled 'Thoughts on our Art of To-day,' being a reply to the declarations of Sir J. Millais and the technical practice of Messrs. Herkomer and Verestchagin. Mr. Frith gives his views on 'Art Education'; Mr. Telbin writes on 'Art in the Theatre'; and Mr. Swinburne sends a poem called 'The Jacobite's Farewell, 1715.'

STUDENTS of Oriental art will be glad to know that Count d'Hulst has received permission to photograph the magnificent illuminated pages of the Korans in the public library of Cairo. They will form an important addition to the comprehensive series of studies in Cairo art on which he is at present engaged.



TO-DAY the ground and buildings of the Boulaq Museum, together with the house of the director, will be sold by public auction. The house will be made over to the purchaser in six months and the museum buildings in eighteen months. It is decided that the collection be deposited at the Palace of Geizeh. This means that students who go to Cairo to work at the museum will be put to the expense of sixteen shillings a day for carriage hire, and as some gentlemen work there for three or four months at a time, the additional expense will be a serious item in the cost of the journey. The removal shows the regard for the convenience of students felt by the British officials at Cairo, for without their consent the change could not have been made. It should be stated that the director's house was built only two years ago.

M. GOLENISCHIEF, the distinguished Egyptologist and Keeper of the Oriental Antiquities at St. Petersburg, is at present in Egypt.

It is proposed to erect a new art gallery in Manchester, in which to hold the autumn exhibition of works of art. It is assumed that the new building will cost about 6,000*l*.

M. MAILLET DU BOUILLAY, Directeur du Musée Départemental de la Seine Inférieure, has given to the city of Rouen a finished reduction (*réduction*) of the 'Shipwreck of the Medusa,' which was made in the studio of Géricault.

## MUSIC

*Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles.* Translated from the Originals in his Possession and edited by Felix Moscheles. (Trübner & Co.)

OF all the great composers of the present century there is not one whose character is alike so familiar to the general public and so attractive to all, at least in this country, as Mendelssohn. The frequent visits of the composer to England, his exceptional abilities both as a player and a conductor, the immense and enduring popularity of his chief works, combined to create a feeling of interest in the man himself which the frequent publication of his correspondence and of reminiscences by those who knew him has rather quickened than allayed. At the present time the Mendelssohn literature is somewhat extensive. The first sketch of his biography published after his death was the pamphlet, long since out of print, by the late Sir Julius Benedict, which appeared in 1850, and seems to have had but a limited circulation. It was the issue of the two series of Mendelssohn's letters in 1862 and 1863 that first gave a vivid idea of the genial and thoroughly artistic nature of the man; and to the warmth with which these were received may doubtless be attributed the large number of works relative to the composer which have since been published. Chief among these are the reminiscences by Ferdinand Hiller, Devrient, and Elise Polko, and Karl Mendelssohn-Bartholdy's book 'Goethe and Mendelssohn,' all of which have been translated into English.

If the volume now under notice adds but little to our knowledge of the composer, it will not on that account be less welcome than its predecessors. There is an indefinable charm about Mendelssohn's correspondence which renders such a book as this difficult to lay down when one has commenced reading it. We feel that we are in the company not only of a highly artistic and refined nature, but of a most lovable

man; and the enthusiasm felt for him by all who came in contact with him ceases to surprise us when we see, as in these letters, where he unfolds himself without reserve to an intimate friend, what manner of man he really was. Additional interest is given to this volume by the reason mentioned in the preface for the delay in his publication. Mr. Felix Moscheles says:—

"If I have abstained from giving publicity to these letters for so long a time, it is because I thought such delay was in accordance with the wishes of both writers. Many passages occur in which prominent musicians of those days are unreservedly criticized—passages which I felt as little authorized to suppress as to publish during the lifetime of those alluded to. I trust they will be none the less interesting now that time has judged between the critics and those criticized."

It would, perhaps, be too much to say that Mendelssohn was a man of narrow sympathies in musical matters, but he seems at least to have had but an imperfect appreciation of the modern developments of the art. His praise of Chopin, for instance, is very qualified. It is true that on one occasion he says that Chopin's studies have much charm for him; but in another letter he writes, "A book of mazurkas by Chopin and a few new pieces of his are so mannered that they are hard to stand." Even more striking is his reticence, which has often been commented upon, with regard to Schumann. Moscheles himself was, as we know from his life, a great admirer of Schumann, whose genius he appears to have thoroughly appreciated, and it is highly probable that in writing to Mendelssohn reference must have been made to Schumann's works; yet in the whole of the letters of Mendelssohn contained in this volume we only once find the composer mentioned. In a letter to Mrs. Moscheles, dated "Berlin, Oct. 8, 1842," we read, "Then we had three new violin quartets by Schumann, the first of which most particularly delighted me." The most probable explanation of Mendelssohn's silence with regard to his friend's music is that he did not appreciate it; that his own tastes and predilections were too conservative to understand fully the originality of Schumann's genius; and that from his esteem for one who was not only a personal friend, but an ardent admirer, he preferred silence to remarks which might be unfavourably construed. Jealousy of his rival has been suggested as another explanation; but this seems inconsistent with Mendelssohn's character. No traces of such a feeling towards any other musician are to be found, so far as we are aware, in Mendelssohn's correspondence, while it is abundantly evident that his sympathies were rather with the great masters of the past than with the pioneers of the advanced school, among whom Schumann unquestionably ranked first. Mendelssohn, magnificent artist and genial composer as he doubtless was, is not "epoch-making" in the sense in which this term may be applied to Schumann; the influence of his predecessors, especially of his own particular favourites, Bach and Beethoven, is far more clearly observable in 'St. Paul' or 'Elijah' than in 'Paradise and the Peri' or 'Manfred'; and when we remember the cool reception awarded at first to Schumann's music by

many excellent musicians, it is scarcely surprising if even Mendelssohn should to some extent have shared the feeling.

The music of Berlioz seems to have been by no means to Mendelssohn's taste. Of the overture to 'Les Francs Juges' he writes to Moscheles:—

"What you say of Berlioz's overture I thoroughly agree with. It is a chaotic, prosaic piece, and yet more humanly conceived than some of his others. I always felt inclined to say with Faust—

He ran around, he ran about,  
His thirst in puddles laving;  
He gnawed and scratched the house throughout,  
But nothing cured his raving;  
And driven at last, in open day  
He ran into the kitchen.

For his orchestration is such a frightful muddle, such an incongruous mess, that one ought to wash one's hands after handling one of his scores. Besides, it is really a shame to set nothing but murder, misery, and wailing to music; even if it were well done, it would simply give us a record of atrocities. At first he made me quite melancholy, because his judgments on others are so clever, so cool and correct, he seems so thoroughly sensible, and yet he does not perceive that his own works are such rubbishy nonsense."

Not less severe are his remarks about one of Berlioz's symphonies—probably the 'Épisode de la Vie d'un Artiste':—

"What you say about Berlioz's symphony is literally true, I am sure; only I must add that the whole thing seems to me so dreadfully slow—and what could be worse? A piece of music may be a piece of uncouth, crazy, barefaced impudence, and still have some 'go' about it and be amusing; but this is simply insipid and altogether without life."

It is not surprising that Liszt's character impressed and attracted Mendelssohn. He says in a letter from Leipzig of March 21st, 1840:—

"His playing, which is quite masterly, and his subtle musical feeling, that finds its way to the very tips of his fingers, truly delighted me. His rapidity and suppleness, above all his playing at sight, his memory and his thorough musical insight are qualities quite unique in their way, and that I have never seen surpassed. With all that you find, when once you have penetrated beneath the surface of modern French polish, a good fellow and a true artist, whom you can't help liking, even if you disagree with him. The only thing that he seems to me to want is true talent for composition, I mean really original ideas. The things he played to me struck me as very incomplete, even when judged from his own point of view, which, to my mind, is not the right one. And, if I am not mistaken, that explains why Thalberg would meet with more success in many places—England for instance. He in his way is just perfect; he plays the pieces he has mastered, and there he stops; whereas Liszt's whole performance is as unpremeditated, as wild and impetuous as you would expect of a genius; but then I miss those genuinely original ideas which I naturally expect from a genius. A mere pianist he is not, nor does he give himself out as such; and that perhaps makes him appear less perfect than others whose talent cannot be compared with his. We are together the greater part of the day, and seem to be mutually attracted."

Of Mendelssohn's views on and method of composition many glimpses are to be found in the course of the volume. Two short extracts are all we can spare room to quote. Of his writing for the piano he says:—

"You once said it was time I should write a quiet sober piece for the pianoforte, after all

those restless ones; and that advice is always running in my head and stops me at the outset, for as soon as I think of a pianoforte piece, away I career, and scarcely am I off when I remember 'Moscheles said, &c.,' and there's an end to the piece. But never mind, I'll get the better of it yet; and if it turns out restless again, it will certainly not be for want of good intentions."

The following passage on orchestration might with advantage be taken to heart by some modern composers:—

"Then, again, that constant use of the brass! As a matter of sheer calculation it should be sparingly employed, let alone the question of Art! That's where I admire Handel's glorious style; when he brings up his kettledrums and trumpets towards the end, and thumps and batters about to his heart's content, as if he meant to knock you down—no mortal man can remain unmoved. I really believe it is far better to imitate such work than to overstrain the nerves of your audience, who, after all, will at last get accustomed to Cayenne pepper. There is Cherubini's new opera 'Ali Baba,' for instance, which I have just been looking through. I was delighted with some parts, but in others it grieved me to find him chiming in with that perverted new fad of the Parisians, winding up pieces in themselves calm and dignified with thunder-clap effects, scoring as if instruments were nothing and effect everything, three or four trombones blasting away at you, as if the human ear could stand anything. How bright and sparkling, on the other hand, are some of the pieces in his former manner; between Faniska and Lodoiska, for instance, and this, there really is as wide a difference as between a man and a scarecrow—no wonder the opera was a failure."

Mendelssohn's skill in drawing is well known, and special value is given to the present volume by the facsimile reproduction of a large number of his sketches, often of a humorous character; some, however, are of more serious artistic value. The view of the Bridge of Sighs at Venice, as also that of Moscheles's house in Chester Place, Regent's Park, testify to the composer's genuine ability. Several facsimiles of his music are also given—the first of the 'Lieder ohne Worte,' the first page of the score of the 'Hebrides' Overture, and a number of songs, among the latter being one, 'Im Kahn,' which is not published in the complete edition of Mendelssohn's works. It was sent in a letter to Mrs. Moscheles, and is dated December 12th, 1837.

Though parts of this correspondence have previously appeared in print, either in Mendelssohn's already published letters or in Moscheles's life, the volume contains so much that is fresh that its appearance will be heartily welcomed. The extracts given are probably enough to excite a wish to read the whole book.

### Musical Gossip.

THE performance of the 'Messiah' by the Royal Society of Musicians in Westminster Abbey on Thursday last week was in every respect a gratifying success. The large amount of interest evinced by the public in this new departure should induce the authorities to consider the practicability of utilizing the venerable building more frequently for oratorio performances. Even with the scratch chorus and orchestra on the present occasion the effect was at times far more imposing than it could be in the concert-room. Of the soloists it may be said that Madame Albani and Madame Patey have never been heard to greater advantage, the

Canadian vocalist happily reverting to the chaste and refined style of her earlier years; while Messrs. Harper Kearton and Hilton were perfectly satisfactory in the tenor and bass airs. Dr. F. Bridge conducted with care and intelligence.

THERE was nothing to call for lengthy notice in the programme of last Saturday's Crystal Palace Concert, but the attendance was again above the average. The only piece marked first time was a trifle entitled 'Cortège,' by Moszkowski, Op. 43. It is an orchestrated version of a pianoforte duet, recently published, and its musical value is even less than that of Michaelis's 'Turkish Patrol,' which it somewhat resembles. Madame Essipoff gave a powerful, but by no means poetic rendering of Schumann's Pianoforte Concerto. The tone was hard and unsympathetic, and the pianist's fancy for playing notes in the bass an octave lower than written cannot be commended. The principal orchestral items were Schumann's Symphony in E flat and Sterndale Bennett's fantasia overture 'Paradise and the Peri.' The vocalist, Mdlle. Carlotta Badia, could find nothing more suitable than Rossini's threadbare 'Bel Raggio.'

SIMPLE record is nearly all that is required concerning the Popular Concerts on Saturday and Monday last. On the former occasion Brahms's Gipsy Songs were repeated with the same executants as before, and the remaining works were Mozart's Trio in E flat for piano, clarinet, and viola; Beethoven's Quartet in C, Op. 59, No. 3; and the same composer's Sonata in F, for piano and violoncello.

MOZART'S Clarinet Quintet, with Mr. Lazarus in the principal part, was the most attractive feature on Monday. Miss Zimmermann gave an irreproachable rendering of Beethoven's Sonata in E flat, Op. 31 (not Op. 29, as printed in the book), and wisely declined an encore. It may now be taken for granted that the absurd practice of demanding a supplementary pianoforte solo will not be further tolerated. Brahms's Pianoforte Quartet in G minor, Op. 25 (oddly enough attributed to Beethoven in one part of the programme), was likewise performed, and Mrs. Henschel was the vocalist. Herr Straus was the leader on both occasions, Madame Néruda being unfortunately absent through illness.

A VERY interesting pianoforte recital was given at the Princes' Hall yesterday week (the 30th ult.) by Miss Jessie Bridge, a young lady fourteen years of age. We have had enough, and more than enough, lately of juvenile prodigies, and Miss Bridge's friends have been well advised in deferring her first appearance at the Princes' Hall till she had passed the period at which she might be considered an "infant phenomenon." As it is, she must rather be ranked as a highly promising young artist. Miss Bridge has received her musical education from Madame Jessie Morison, and not (as has been erroneously stated) at the Royal Academy of Music, though she has passed the Local Examination of that institution with honours. The programme which Miss Bridge offered to her audience was a very formidable one for so young a pianist to undertake, including, among other items, Beethoven's Sonata, Op. 53; Mendelssohn's Capriccio in B minor; and Liszt's very trying Fantaisie Hongroise for piano and orchestra. The orchestral part of the two last-named pieces was played by Madame Morison on a second piano. Miss Bridge has an excellent technique and a good touch, and her playing gives indication of true artistic feeling. In this respect it speaks well for her when we say that the first movement of Beethoven's Sonata and Chopin's Nocturne in F sharp major were her best performances, since both these pieces call for qualities not often found in one who is as yet little more than a child. Technically the most astonishing achievement was the rendering of the Hungarian Fantasia, which was given not

only with correctness and clearness, but with really surprising fire and spirit. Miss Bridge's talents are not yet fully developed; she shows some faults of youth and inexperience; but these she will easily be able to overcome; and if she has the good sense not to allow herself to be rendered careless and conceited by success, but will work steadily with a high aim before her, she ought in a few years to take a very distinguished position among English pianists.

THE first of two concerts announced by the Heckmann Quartet took place at the Princes' Hall on Thursday last week. The viola is now taken by Herr Øvshoorn, a new member, the others remaining as before. The performances have still the same general characteristics, that is to say, unflinching accuracy and a somewhat hard quality of tone. Brahms's Quintet in F minor, Op. 34, with Madame Haas as pianist; Schumann's Quartet in A minor, Op. 41, No. 1; Beethoven's in C, Op. 59, No. 3; and a Prelude and Fugue in A minor of Bach constituted the programme.

THE programmes of Mr. Henschel's Symphony Concerts show the utmost tact in both selection and arrangement. That of Tuesday last was admirable, though it did not contain any novelties. Perhaps the most interesting feature was the performance of Bach's Concerto in D minor for two violins by Miss Emily Shinner and Miss Geraldine Morgan. The work was played with surprising vigour, and the ensemble was almost perfect. Such a performance bore eloquent testimony to the increased study of the violin by female musicians during the past few years. Mendelssohn's 'Italian' Symphony was rendered with a good deal of rough energy, though with an unfortunate lack of attention to the details; and the Vorspiel to 'Die Meistersinger' suffered owing to the obstreperousness of the brass. For some unassignable cause the trombones played fortissimo from first to last, and completely drowned the strings. On the other hand, Liszt's symphonic poem 'Orpheus,' one of the simplest and most unassuming of the series, received a fair amount of justice. Mozart's Overture to 'Idomeneo,' with Reinecke's ending, completed the programme.

THE Westminster Orchestral Society, of which we have more than once had occasion to speak favourably, have embarked on a spirited enterprise, which deserves all possible encouragement. At the three concerts of the present season the programmes will consist entirely of works by living British composers. In the prospectus we read: "It must be admitted that the ever-increasing number of works by gifted British musicians is apt—unfortunately for the musical status of this country—to be overlooked, and native compositions are not accorded the prominence they deserve. The aim of the Westminster Orchestral Society during the season 1888-9 will, therefore, be to give such renderings as its resources will allow of works by living British musicians, in order to draw the attention of its subscribers to the rich talent existing in the present day among composers indigenous to our own land." The first concert was given at the Westminster Town Hall on Wednesday evening, when the programme included Prof. Stanford's Prelude to 'Edipus,' Mr. J. F. Barnett's 'Pastoral Suite,' Mr. T. Wingham's Pianoforte Concerto (played by Miss Kuhe), Mr. E. Prout's Third Symphony (conducted by the composer), and the "Bride's March" from Mr. Barnby's 'Rebekah.' Considering that the orchestra is largely composed of amateurs, a very high average of excellence was attained.

THE innumerable smoking concerts now taking place do not, as a rule, call for criticism, but exceptions of a high class are becoming numerous. The series being given at the Grosvenor Club are unexceptionable in every sense. Mr. Wellesley Batson is the director, and the programmes consist of chamber works, glees, and high-class songs. Thus, last Saturday an ex-



cellent performance was given of Schubert's Trio in B flat, Op. 99, by the Messrs. Ould, and Mr. Hopkins Ould rendered Chopin's Scherzo in B flat minor with much finish.

At her second pianoforte recital on Tuesday afternoon at the Steinway Hall Madame Essipoff played Beethoven's Sonatas in A flat, Op. 26, and in F minor, Op. 57. Her rendering of both was very coarse, and the over-accentuation of the part for the left hand had often a positively disagreeable effect. The production of mere noise does not enhance the effect of Beethoven's music. The pianist was far more commendable in some trifles by Field, Schumann, Raff, and others. Madame Essipoff was again joined by Madame Fannie Bloomfield in Schumann's Andante and Variations in B flat, Op. 46.

MADAME SOPHIE TUESKI, a pianist of considerable ability, gave a concert at the Portman Rooms on Tuesday evening. The only item of note in her programme was Mendelssohn's Trio in C minor, in which she was joined by Messrs. Buzian and Hambleton.

MR. F. H. COWEN has taken the opportunity of a few days' rest from his labours at Melbourne to visit Sydney, where he was entertained on October 13th by the professional and amateur musicians of the city at a banquet given in the Town Hall. The guest of the evening was most enthusiastically received.

ALESSANDRO ADEMOLLO, an Italian musician, is said to have discovered an entirely unknown composition of Gluck's, written for some wedding festivities of an Italian prince.

#### CONCERTS, &c., NEXT WEEK.

MON.	Popular Concert, 8.30, St. James's Hall.
TUES.	Patti Concert, 8, Albert Hall.
WED.	London Symphony Concert, 8.30, St. James's Hall.
THURS.	Madame Essipoff's Last Pianoforte Recital, 3, Steinway Hall.
FRI.	Mr. T. R. Glanville's Concert, 8, Steinway Hall.
SAT.	Heckmann Quartet, 8, Prince's Hall.
SUN.	Herr Waldemar Meyer's Second Orchestral Concert, 8, St. James's Hall.
MON.	Hyde Park Academy Concert, 8, Steinway Hall.
TUES.	Mr. Falker's Pianoforte Recital, 3, Steinway Hall.
WED.	Mdlle. Marie Heimlicher's Concert, 8, Steinway Hall.
THURS.	Kensington Orchestral and Choral Society, Cowen's 'Rose Maiden,' &c., 8, Prince's Hall.
FRI.	Popular Concert, 8, St. James's Hall.
SAT.	Crystal Palace Concert, Dr. Parry's 'Judith,' 3.
SUN.	Royal Choral Society, 'The Golden Legend,' 3, Albert Hall.
MON.	Herr Louis River's Annual Concert, 3, Steinway Hall.
TUES.	Strolling Players' Orchestral Concert, 8.30, St. James's Hall.

#### DRAMA

##### THE WEEK.

ST. JAMES'S.—'Brantingham Hall,' a Drama in Four Acts. By W. S. Gilbert.

HAYMARKET.—Afternoon Performance: Revival of 'Masks and Faces.'

MR. GILBERT'S new drama is powerfully, if perversely conceived. The sacrifice by the heroine at the close of the third act, which practically constitutes the play, is not calculated to command public sympathy, and the conditions of mind of the various characters which render it necessary are not easily realized. There is, however, nothing intrinsically difficult or repellent in the situation. A widow who finds that her inopportune appearance will bring devastation and ruin upon those she most loves, and will transfer to her bitterest enemy the hereditary honours of her husband's family, may conceivably deny her marriage, even at the risk of compromising her reputation. Plays exist in which a woman has sacrificed her honour to save that of her sister, and has had the sympathy of the audience in so doing. The motive, however, in 'Brantingham Hall' is scarcely strong enough, and the character of the heroine is not easily reconciled with her action. A different treatment of the early scenes might render the sacrifice more conceivable and proportionately more effective. Ruth Redmayne, who

has married the son of a hopelessly impoverished peer and finds after she is widowed that her father-in-law will not accept the aid she proffers, although in refusing it he allows his ancestral home to pass into the hands of strangers, declares herself no wife. In so doing she transfers to Lord Saxmundham the money her husband has inherited, and thus enables him to talk with his enemy in the gate. This is a strong step for a virtuous woman to take, the stronger inasmuch as the fortune she gives up is an unexpected windfall, without which the ruin of Lord Saxmundham would have been inevitable. Still there is a noble side to the surrender, which to a woman of a certain type would have commended it. It seems as if such a woman had been conceived by Mr. Gilbert. Except on such a supposition it is difficult to surmise why the heroine, who is the daughter of a convict and has been brought up in the bush, should be endowed with a species of Puritan earnestness and with a vocabulary chiefly derived from the Scriptures. This aspect of the character is not realized by Miss Julia Neilson. The earnestness, the prim grace, and the tenderness of the heroine are shown, but there is no such exaltation as we seek in a woman who makes so heroic a surrender. Minor difficulties complicate the situation. We fail to understand how a man about to foreclose a mortgage can object to the source whence comes the money to meet his claim. To give *verisemblance* to these scenes the money inherited by Arthur Redmayne should have been counted upon, and, so to speak, discounted by his father, and should not reach him from the corners of the moon. It is easy to pick holes in 'Brantingham Hall.' A sympathetic chord is rarely touched, and the heart refuses to vibrate in unison with the selfish sorrows of Lord Saxmundham, or to be greatly stirred by the surrender of the heroine. The play has interest, however, and a redistribution of the incidents might yet commend it to the public.

Miss Julia Neilson is formal in method, but looks surprisingly well as the heroine. Mr. Nutcombe Gould gives a good picture of Lord Saxmundham. Mr. Lewis Waller is excellent as the villain of the piece, and Mr. Rutland Barrington supplies a thoroughly telling representation of a genial and good-hearted squire. Miss Norreys and Mr. Duncan Fleet make the most of some amusing scenes of childish wooing; and Mrs. Gaston Murray, Mr. William Herbert, Mr. Norman Forbes, and other actors, are seen to fair advantage.

A series of afternoon representations of comedy began at the Haymarket on Wednesday with the revival of 'Masks and Faces.' In this Mr. Beerbohm Tree appeared for the first time in London as Triplet, a part the more touching aspects of which he realized. A more picturesque and earnest representative of the character has not recently been seen. Mrs. Beerbohm Tree gave a pleasing and an effective picture of Mistress Vane. Mr. F. H. Macklin acted with much conviction as Ernest Vane, and Mr. Brookfield was a sinister Sir Charles Pomander. These characters were assumed by their respective exponents for the first time. Mrs. Bernard Beere repeated her delightful impersonation of Peg Woffington;

Mr. Allan was once more Quin; Mr. Kemble, Snarl; and Mr. Vollaile, Colley Cibber.

#### GADSHILL.

Peterhouse, Cambridge, Nov., 1888.

PERHAPS some Shakespearean student among your readers may be able to inform me whether, in connexion with the famous "Road by Gadshill" scene in '1 Henry IV.,' attention has ever been directed to the following.

In an action on the Statute of Winchester, in the Common Pleas in 19 Eliz., reported 2 Leonard 12:—

"Manwood, Justice, said, When I was Servant to Sir James Hales, one of the Justices of the Common Pleas, one of his Servants was robbed at Gadshill, within the Hundred of Gravesend in Kent; and he sued the men of the Hundred upon this Statute; and it seemed hard to the Inhabitants there, that they should answer for the Robberies done at Gadshill, because Robberies are there so frequent, that if they should answer for all of them, that they should be utterly undone. And Harris, Serjeant, was of Counsel with the Inhabitants of Gravesend, and pleaded for them, That time out of mind, &c., Felons had used to rob at Gadshill, and so prescribed, and afterwards by award they were charged."

This seems not unworthy of note by any of the many who have laughed at and loved Falstaff, with his companions, Gadshill and the rest.

T. A. WALKER.

\*.\* The notice pointed out by Mr. Walker is curious in its way, but several allusions to the foot-pads of Gadshill, near Rochester, have been already quoted by the Shakespeare commentators from books and documents of the sixteenth century. Let us hope that there will some day be discovered a copy of the ballad on "the robbery at Gadshill," entered at Stationers' Hall in 1559. It would probably turn out to be the most illustrative of all the references to the predecessors of Falstaff and his companions.

#### Dramatic Gossip.

REHEARSALS of 'Macbeth' are in active progress at the Lyceum, and the first representation will, it is hoped, be given immediately before Christmas.

A NEW comedy, the action of which passes at the beginning of the present century, has been read by Mr. Robert Buchanan at the Vaudeville. Miss Winifred Emery will play the heroine, and Mr. T. Thorne, Mr. F. Thorne, Mr. Cyril Maude, and Mr. Grove will be included in the cast.

THE newly constructed Grand Theatre reopened on Saturday last, under the management of Mr. C. Wilnot, with 'The Still Alarm.' Mr. Charles Glenney, Miss Fanny Leslie, Miss Cicely Richards, and Mr. Sass were received with favour in their old characters.

'NINICHE,' by MM. Hennequin and Millaud, was revived on Monday at the Royalty. Very far from an ideal Niniche is Mdlle. Jane May. Her performance had, however, prettiness and coquetry, which, without being characteristic of the rôle, were at least pleasant to witness. MM. Didier, Schey, and Dalbert were included in the cast.

'THE UNION JACK' is played for the last time at the Adelphi this evening, and the house will then close for rehearsals of the new drama of Messrs. Sims and Pettitt.

'A HUSBAND IN CLOVER,' by Mr. Herman C. Merivale, was played at the Shaftesbury as a *lever de rideau* on Monday, and received a not very satisfactory interpretation from Mr. Matthew Brodie and Miss Annie Rose.

'TRUE HEART,' a new play by Mr. Byatt, has been successfully produced by Mr. Yorke Stephens at the Theatre Royal, Leamington, and will shortly, it is expected, find its way to London.

TO CORRESPONDENTS.—W. H. S.—W. C. N.—E. C.—A. H.—H. T. M. B.—D. M.—J. S. M.—P. M.—H. D. H.—C. M.—A. M. S.—D. E.—H. V.—D. A.—received.

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